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THIS volume begins with a meeting of the Privy Council, on April 22, at Greenwich; the register is lost from July 27, 1543, to May 10, 1545; and it extends to January 26, 1547.

The period is full of interest. In 1542, Henry took the title "Rex Hiberniae," instead of "Dominus"; and we find constant reference to Ireland, to the Lord Deputy, and to the Irish parties and chieftains. In the same year, Queen Katharine Howard was beheaded; but neither she, nor those accused with her, are mentioned. Henry was occupied with foreign wars during the last years of his reign. Francis I. was now in alliance with the Pope and the Turks, and Henry was acting with Charles V. Together, they were to invade France and to march on Paris. Francis carried out the usual policy of embarrassing the English by a Scotch invasion. This danger was averted by the ridiculous disaster of the Solway Moss; the Scotch army was ruined; James V. died soon after, and Mary Stuart, at the age of one week, began her unfortunate reign. The English then took the offensive; Edinburgh and Leith were burnt; and, after ravaging the open country, the army sailed for Calais to join in the French war. Charles V. advanced into France, and Henry in person besieged and took Boulogne. In 1544, Charles and Francis made a separate peace, at Cépy; and Henry was left alone to face a war with France and Scotland. An army of 120,000 men was stationed in the southern counties, and a strong fleet rode in the channel. The French landed in the Isle of Wight, and some desultory fighting took place there; but they were afraid to storm Portsmouth, and the plague forced their ships to return. The English held Boulogne, and a peace was signed there in June 1546, by which Francis engaged to pay a large sum of money, and Boulogne was granted to Henry as a security. Scotland was included in the treaty; and through the assassination of Cardinal Beaton, in which Henry was an accomplice, it was soon reduced to helpless faction and disorder. At home, an Act was passed, in 1544, to release the king from his debts; and in the following year a large benevolence was extorted. The court was becoming more Protestant: an English liturgy replaced the Latin; the Chantries were attacked; and the "Reformers" were so far powerful that they easily obtained possession of Edward VI. The last entry in Mr. Dasent's volume is for

January 26, 1547; and on January 28 Henry was dead.

The break in the register covers some of the most important events between 1542 and 1547; others, which we might expect to find, are not mentioned; and the entries do not usually refer to matters of general history. The entries, however, are valuable, because they tell us the places where the council met; and they afford a clue to the balance of parties, because they show us of whom the council was composed. The business discussed may be divided, according to Mr. Dasent, under five great headings, which relate,

"First, to the English Pale in France; second, to the Scottish Border; third, to the guardianship of the Narrow Seas; fourth, to commercial regulations; fifth, to financial measures. We note that, even when France and England were nominally at peace, questions affecting Calais and Guisnes frequently came before the Council, and how necessary it was considered to guard against encroachments on the part of the French, and how great was the strain of maintaining these outposts of the kingdom in a condition of safety—a strain, only less ruinous than the constant supplies of men, money, and stores required during the subsequent hostilities, and almost daily entered in the register. Under the second category we find numerous entries relating to the Wardens of the Marches and the President of the Council of the North, and constant references to what was almost a perpetual war upon the Borders, allusions to the great defeat of the Scots at Solway Moss, and the subsequent disposal of the Scottish prisoners of rank taken there. Under the third category may be noticed many entries relating to the movements of the fleet, the pressing of sailors, and the police of the Channel. Some entries show that even the commanders of royal ships could not be trusted to discriminate between the friends and the enemies of England when tempted by a rich prize. Under the fourth category we see how closely the Council watched the course of trade, how repeatedly it interfered with regulations as to imports and exports, how it acted as a court of appeal before which foreign merchants appeared to claim their goods wrongfully detained. Later on we find many references to licences to export or import specific articles of trade, such as wine from Rochelle, and to the port dues, and other exactions levied in the Thames; and the names of some of the articles imported, such as soap and writing paper, show how largely England then depended upon foreigners for the supply of many of the necessities of daily life which are now manufactured at home."

Matters of various interest came before the Council. For instance, in 1543:

"Att Saint James, the first day off Aprill, being then present the Lorde Chauncellour off Englund, &c., Therle off Surrey being sent for tappere before the Cownsell was charged by the sayde presence, as well off eating off fleshe, as of a lewde and unseemely manner of walking in the night abowght the stretes and breaking wyt stonebowes off certeyne wyndowes. And towching the eating off fleshe he alleged a license, albeit he hadde nott so secretly used the same as apperteyned."

The Earl of Surrey, who is here accused, was the brave and accomplished poet, the last of Henry's victims. He admitted the brawling and the broken windows; and "he was committed to the Fleet." Thomas Wyatt and "young Pikerling," who were accused of the same frolics, "utterlye stode in denyall, notwithstanding they were commanded to shew the trewth thereoff upon theyre alle-

gence." The next day, confronted by a witness, they pleaded guilty, and were sent to the Tower. In 1545, one Jack Banester was imprisoned in the Clynk for hewing "downe lantrenes and signes" upon London Bridge, and, "with lewde wordes," "carieng fise upon a sworde, dyd clappe the same upon the faces of prenties and men of the countrey passing by"; and, later, "with one Hogges," "at the signe of the Bel in Fish Strete," he was concerned in the "slaying of a servant of Sir Thomas Hennage." In November, Thomas Saunders, of Coventrie, who had been imprisoned since May for possessing a book supposed to contradict the Six Articles, was, "upon a good lesson, dispached out of prison," his book being found innocent. The vicear of Halsted was accused of not expounding

"the X Commandments, the Paternoster, the XII. Articles, nor reading the Kinges Majestes Injunctions unto them at tymes prefixed therfore, besides the sinistre interpreting of the Scriptures by him used in a sermon he made touching spiritual oblacions."

We find Anne Ascue sent to Newgate "for that she was very obstinate and heddye in reasoning of matiers of religion, wherein she shewed her self to be of a naughty opinion," together with

"one White, who attempted to make an erroynous boke, and shewed himself of a wrong opynyon concerning the Blessed Sacrament." "One Selby, clarke, who beforetyme hadde been monk of the Charterhows in Sheen, upon a lewde writing subscribed with his owne hande agaynst the Primacye of the Kinges Highnes, seeming nevertheless to be distract of his witt, was committed unto the Towre."

There are ominous references to the export of bell-metal, and the conversion of it into guns. In Hertfordshire an image "that hadde been plucked downe" was "sette uppe ageyne"; "a certeyne making of Holy Water used abought St. John's tyde" was to be abolished; and "an Image called Our Lady of Pitye in the Pew" was to be taken down, "in consideration of idolatrie doone unto the same by the common people." An enquiry is ordered about the robbery of the silver head of Henry V. from the Abbey. A reward is paid "to Petro Aretino, Italion, that dedicated a boke to his Majestie," a writer who by his dedications and scurrility, levied blackmail upon every potentate in Europe. Edmund Finche was imprisoned in the Marshalsea, and then stood in the pillory, on two market days, "with a paper on his hed written in greate letters, 'For slaunderous wordes of the Kinge's Counsail'"; and, in a requisition for wood, orders were given "to spare no man's woodes." But, on the whole, the proceedings of the Council were not so arbitrary as many historians would lead us to suppose.

These Acts are interesting to the historian, to the antiquary, and to the student of English. The latter will be rewarded by a rich collection of spellings and uses, such as "horsemeate," "thabovbownden," "gentlemen," "trewx" for truce. The spelling even of proper names is infinitely various: "Siprice" for Cyprus is a good example of the treatment of foreign words. Mr. Dasent has edited the work with admirable tact and carefulness, though in his preface there is a statement about the Jews which is perhaps

misleading. In the index, the king's physician is described as "Augustin," and on the page referred to as "Augustini." Anne Ascue is said to be mentioned on p. 424; the people named there are Kyme and his wife, who was indeed Anne Ascue; but this might puzzle an uninstructed reader.

ARTHUR GALTON.

"GREAT WRITERS."—*Life of Jane Austen.*  
By Goldwin Smith. (Walter Scott.)

IT is a somewhat curious coincidence that Jane Austen, after half a century of comparative neglect, should, in the space of a few months, find two biographers and commentators. Mrs. Malden's memoir was reviewed in the ACADEMY at the time of its publication last year, and many of the remarks then made upon it apply equally well to its successor, and need not be repeated. So far as mere biographical material is concerned, both Mrs. Malden and Mr. Goldwin Smith are entirely dependent upon the record given to the world some years ago by Mr. Austen-Leigh, and upon the original matter in the collection of Jane Austen's Letters, edited by her kinsman, Lord Brabourne. And the writer of the little volume now under consideration has done wisely in confining his account of her singularly uneventful life to the first chapter, leaving the remaining eight chapters free for the discussion of the half-dozen books in virtue of which alone Jane Austen is really interesting to us.

"Criticism," says Mr. Goldwin Smith, "is becoming the art of saying fine things, and there are really no fine things to be said about Jane Austen." This is true, for a fine thing in the domain of criticism is rapidly becoming synonymous with a far-fetched thing; but there are a great many interesting things to be said, both about Jane Austen's novels in themselves, and about the causes which have conspired to produce the curious fluctuations in the fame of their writer. In her own day—or, to speak more precisely, in the few years which immediately preceded and succeeded her death—Jane Austen might have been ranked among popular authors. The reading world of the day was not a large world, but she conquered it; and the conquest was not an easy or inglorious one, for she began to write at a time when the nameless wizard of the North was exercising his earliest and most potent spells, the fascination of which we still feel as we turn over the pages of *Waverley* and *Guy Mannering*. That a novelist who could hold her own while Walter Scott was in the field should in the course of a few years fall into the ranks of the admired unread is not at first sight an easily explicable fact; and it seems hardly easier to understand how and why it is that readers of to-day, in the absence of any obvious external suggestion, are again turning to the books which delighted their grandfathers, but which had for their fathers a very decided caviare quality. Of course there has always been an unbroken succession of Austen appreciators, and they have been appreciators of whom any writer might well be proud. Sir Walter Scott, with that frank generosity which is a note of healthy genius,

spoke of Jane Austen's peculiar talent as "the most wonderful I ever met with."

"The big bow-wow strain," he writes in his diary, "I can do myself like any now going; but the exquisite touch which renders commonplace things and characters interesting from the truth of the description and the sentiment is denied to me."

Scott as a fellow-craftsman speaks with a voice of special authority; but such distinguished contemporaries as Lord Lansdowne, Sydney Smith, and Sir James Mackintosh, were equally emphatic in their praise; and their verdict has been endorsed by such later writers as Lord Macaulay, Archbishop Whately, Miss Martineau, and Miss Mitford. How is it, we may ask, that a writer who in her own day was popular and who since her own day has become famous, with that kind of fame which is secured by the eulogy of eminent admirers, should for half a century have passed out of the cognisance of the reading world?

Those who really enjoy Miss Austen's books find them so irresistibly entertaining that the question will seem to them one that is exceedingly difficult to answer; but the critic who, in spite of his admiration, is able to assume a position of detachment will be able to give a reply that is not wholly unsatisfactory. Jane Austen's novels were predominantly sketches of contemporary society—that is, they were undoubtedly novels of character, but they were novels in which character was revealed in delicacies of manner rather than in impressive action; and, while truthful delineation of character has a permanent interest, a delineation of the manner of a time must inevitably—like the manner itself—become old-fashioned, and therefore more or less unrealisable to persons deficient in that backward imagination which can recognise the familiar human nature in an unfamiliar vesture. There is little of pure narrative interest in Jane Austen's work; by which it is not meant that her stories are defective as mere stories, but that the interest they excite is entirely dependent upon the vividness with which the persons who move through them are realised by the imagination. *Pride and Prejudice*, for example, must prove a dull and tiresome book to a reader who finds himself unable to see and believe in Darcy, Elizabeth Bennet, and the other principal characters; and such inability was likely to be most largely found during the generation immediately succeeding that to which these characters belonged, for there was in the portraiture just enough of the familiar element to impart to the unfamiliar element an air of incongruity and incredibility. There is nothing really wonderful in the fact that Miss Austen's work should for a time have been pushed into the background, or that even among cultivated people of to-day there should be found many who fail to enjoy it. The number of these people is, however, bound to decrease, because sheer uncompromising truth to the realities of human nature—whether of its depths as in Shakespere, or of its surfaces as in Jane Austen—is sure in the long run to be recognised and welcomed; and with every ten years, nay with every year, the difficulties in the way of such recognition and welcome will become fewer and fewer. Readers of thirty years ago, and, in a less degree, readers of to-day, have some difficulty in making them-

selves at home in Miss Austen's world, because it is neither sufficiently like the world they know to give them a feeling of familiarity, nor sufficiently unlike it to enable them to free themselves from the associations of their environment. To readers of fifty years hence, life in Mansfield Park and Northanger Abbey will be as completely detached from the life they know as is life in the palace of Elsinore and the forest of Arden; and when the detachment is accomplished, they will altogether lose sight of the incongruities which have during a whole generation put Jane Austen outside the ranks of really popular authors.

Jane Austen's time has not yet fully come, but it is coming very rapidly, and such a book as this of Mr. Goldwin Smith's can hardly fail to hasten its advance. He has not said "fine things," but he has said true, discriminating, and sympathetic things, and has said them in just the right way. His criticism is thoroughly good; but his main object has evidently been not to appraise Jane Austen but to inspire an interest in her—to make those who do not know her feel that they are missing a genuine delight, and that until they have read *Emma* and *Pride and Prejudice* and *Mansfield Park* their life is not so rich as it might be. This is a worthy aim, and in these pages it is worthily achieved.

JAMES ASHCROFT NOBLE.

*A Naturalist among the Head-hunters*; being an Account of Three Visits to the Solomon Islands. By Charles Morris Woodford. (George Philip & Son.)

THESE visits were made at intervals during the years 1886-88, and consequently followed closely on Dr. Guppy's memorable expedition of 1882-84. In fact, from the references to that explorer's work, it may be inferred that Mr. Woodford's attention was directed to the Solomon group by the scientific papers which began to appear in various periodicals soon after his return to Europe. Mr. Woodford reserves for a future publication a detailed account of his wanderings through the Archipelago, of which only a brief summary appears in the present volume. His main objects were to collect zoological specimens, and, if possible, penetrate to the highlands in the interior of the larger members of the group. In the first object he was unusually successful, having contrived during his various visits to secure considerably over 20,000 specimens of mammals, birds, reptiles, and insects. Of the larger fauna the most interesting have been placed in the South Kensington Natural History Museum, while the majority of the lepidoptera, coleoptera, &c., have been distributed amongst private collectors. Among the butterflies are two varieties of the superb ornithoptera, *O. Uvilleana*, which is found throughout the western islands, and *O. Victoriae*, the more beautiful of the two, whose range appears to be restricted to the centre of the group. These lovely creatures are so large as to be mistaken at first sight for pigeons, and individuals were met which measured nearly nine inches across the expanded purplish blue and greenish wings.

In his second object Mr. Woodford was not much more successful than his predecessors, although on one occasion he managed to get

within three miles of the Lion's Head (Popo-mamisao), a peak which rises to a height of 5500 ft. in the centre of Guadalcnar. Such are the obstacles opposed to exploration by the dense tangle of tropical vegetation, the rugged surface, and the savagery of the local tribes, that no systematic surveys can be made until orderly government is introduced into these Melanesian islands. Native guides are useless beyond their own immediate district; and if you venture a little way into the neighbouring territory, you are congratulated on your safe return, and much surprise is expressed that you escaped being killed and eaten. No amount of kind treatment or familiar intercourse can secure immunity from sudden attack, as is evident enough from the fate of Commodore Goodenough and Bishop Pattison, and as is here illustrated by the tragic end of Mr. Lars Nielsen. Soon after his return to Europe, Mr. Woodford was shocked by the news of the murder of this kind-hearted trader who had accompanied him on the above-mentioned excursion to the Lion's Head, and who was famed far and wide for his just and generous dealings with the natives. Yet he found no protection from their treachery either in the profound knowledge of their character, acquired by a residence of over ten years, or in the uniform frankness and magnanimity of his bearing towards them.

In reference to this murderous propensity of the Solomon Islanders, and, in fact, of most Melanesian peoples, our traveller endorses the remark of Capt. Simpson, R.N., that the main object of their lives is to take each other's heads, adding that

"from my somewhat wide and varied experience of them I am of opinion that the first thought that animates a native upon the sight of a stranger is 'Will he kill me?' Having answered this to his own satisfaction, his next thought is, 'Can I kill him?' the latter question being considerably influenced by the fear of future retribution to be apprehended from the friends of the stranger, in case he is a native; but in case of white men this fear of retribution hardly enters as a factor. Long experience has shown the native that he is comparatively free from any personal consequences, the utmost extent of the punishment to be apprehended being the possible loss of a few coco-nut trees."

The allusion here is to the incredibly imbecile action of the British authorities in the South Seas. The regulations of the High Commissioner for the Western Pacific forbid any retaliation upon the natives on the part of the resident white traders. Yet, when a murder is reported, it is either disbelieved, or else a man-of-war is sent round to fire off one or two shells in the bush, to the amusement of the culprits, who stand grinning at the fireworks sheltered behind their plantations within a few hundred yards of the beach. A hut or two may be levelled to the ground, which can be rebuilt before the vessel dips below the horizon; and meanwhile a white man's head has been secured as a trophy, cheaply purchased even by the destruction of a dozen villages.

Mr. Woodford mentions the case of a murder on Savo Island, the particulars of which he himself reported to the authorities, with the result that

'the investigation of the matter was delegated

to a government agent who was visiting the islands in a recruiting vessel. I did not see this gentleman, but the following message was given to me from him by a trader whom he met: 'It is no use you people in the islands sending up stories of this sort, because we make a different report, and of course we are believed.' Comment is needless."

Only one would like to ask how long this state of things is to be continued by the home and colonial authorities? Here is a statement which may possibly excite a languid interest in the breasts of the few Britons who have not yet joined the "Aborigines Protection Society," and who may consequently not feel ashamed of reserving a little sympathy for their own flesh and blood:

"All the villages of the district [east side of Malaita Island] will club together and make a pool of native money, shell-beads, armlets, necklaces of porpoise-teeth, and other ornaments, which goes to the village that distinguishes itself most in the attack upon the first vessel that comes along. At the village of Manaqui, at the time I am writing of, might have been seen a receptacle raised on four posts and approached by a ladder. This was used as a bank for the pool-money so collected. At the time I last left the group—viz., December 1888, I knew that there was money out in this part of Malaita for a ship; and I regret to hear that the pool has since been won by an attack on the small trading schooner *Savo*, in which three white men and twelve natives lost their lives."

It will be remembered that by means of a copy of Gallego's unedited journal in the British Museum, Dr. Guppy for the first time clearly identified the Solomon group as the "Islands of Solomon" discovered by the Spaniards in 1567. The original of Gallego's memoir, apparently supposed by Dr. Guppy to be the only account of the discovery written by a member of Alvaro de Mendaña's expedition, is in the possession of Mr. W. Amherst Tyssen Amherst, as was known to Dr. Guppy. But he seems not to have known that Mr. Amherst possesses a still more important contemporary document—a much fuller account of the voyage written by Gomez Catoira, who was Mendaña's chief purser. By means of an English translation of this also unedited original MS., Mr. Woodford has succeeded in identifying many more of the places visited by the Spaniards. For this purpose he surveyed a large stretch of the north-east coast of Ysabel Island, and also paid several visits to the north-west end of Guadalcnar and to the neighbouring islet of Savo. He was thus able to identify the very point where the Spaniards landed on the east coast of Ysabel, and where the descendants of the tribe still survive who occupied the district at the time of Mendaña's visit. At least, he collected from one of the natives a few words

"that agree with those given in Catoira's Spanish Diary, and which proves conclusively that the same language is still spoken in this district as the Spaniards found more than three hundred years ago."

Mr. Woodford has thus unconsciously supplied another interesting proof of the marvellous vitality of these Malayo-Polynesian languages under the most adverse conditions—no written literature, no apparent *norma*

*loquendi*, no social stability, but constant interminglings or dispersions due to chronic intertribal warfare, sudden surprises, raids, distant plundering, and head-hunting expeditions. Yet these frail forms of speech, which owing to the predominance of the vowel element are said to be "without a backbone," are found persisting with comparatively little radical change for countless ages throughout the oceanic regions from Madagascar to Easter Island and from Hawaii to Maoriland. For the migrations over this watery domain are not recent, as some have argued by a kind of *petitio principii* from this very uniformity of the oceanic languages. The dispersion east and west had already taken place before the irruption of the Hindus into the Eastern Archipelago for instance, as shown by the total absence of Sanskrit elements both in the Malagasy and the Eastern Polynesian tongues. Within the same period how profoundly divergent have become the Ossetian, the Armenian, the Albanian, the Keltic, and some other members of the apparently so much more stable Aryan stock. In the presence of this strange linguistic phenomenon we seem to be again reminded of the fable of the oak and the reed.

Mr. Woodford has a discerning eye for the local colouring of the South Sea Islands, and like a true naturalist blends the organic with the inorganic elements in his pictures of the surrounding scenery.

"I walk down to the sea, about twenty paces distant from the house-door, and look eastwards and westwards to see if there is any vessel in sight. The waves are lapping the sand beach, which, fringed with coco-nut palms and large Barringtonias, extends for a hundred yards each side of my house. At every step I take I disturb a dozen or so of little hermit-crabs, which scuttle away from their useful and constant work of general consumers of everything eatable at or near the water's edge. Fifty yards away, in deep water, just clear of the coral, a large turtle is floating on the surface. A pair of curlews run along the sand for a few paces, and then take to flight with their well-known cry. A bittern sits contemplatively on a small coral rock, keeping a motionless watchful eye the while for any unwary fry that may come within reach. A large whitebodied kingfisher (*Halcyon Saurophaga*), with azure head and wings, flies up from among the rocks with a fish in his beak, and settles among the branches of the Barringtonia above my head. Along the edge of the trees fringing the sand beach the small swifts (*Calocalia*) are already hawking up and down for insects. A pair of black and white fly-catchers are flitting about, jerking and twisting their long tails, so tame that they sometimes come and peep into my house-door. Their nest with its mottled eggs is close by, on that dead branch, but so closely assimilated in form and colour to a knot of dead wood that it needs a practised eye to notice it."

For a "first attempt at authorship" this is promising enough to wish for more. The illustrations are all reproductions of photographs taken on the spot, and those where the natives are figured on a sufficiently large scale are consequently of considerable ethnological value. There are also three useful maps, based on the Admiralty Charts with additions and corrections by the author; appendices on the languages and migrations of the Polynesians; and an index.

A. H. KEANE.

*The Ancient Classical Drama.* By R. G. Moulton. (Oxford: Clarendon Press.)

MR. MOULTON has not written a history of Greek and Roman drama, but "a study in literary evolution intended for readers in English and in the original." He gives two chapters to the origin of tragedy and comedy respectively; but the greater part of the book consists in a descriptive analysis of the two kinds of drama, as presented to us in extant plays. Copious examples are given of everything on which he lays stress, and there is probably no English book from which so full and exact an idea of the subject may be obtained.

After an introductory chapter on the origin of tragedy, there follows a long account of the "Agamemnon," "Choephoroe," and "Eumenides," so as to make the reader at once acquainted with the very best remains of Greek tragedy, as far as an account of them in English with quotations from English renderings can achieve that end. Proceeding to analysis, Mr. Moulton dwells on the double functions of the chorus as spectators in and of the drama. He classifies choral odes, according to their topics, as odes of situation, odes of nature, odes of human life, and so on. He speaks of the "lyric solo," or monody, and the "lyric concerto," or kommos; and goes on to dwell upon the metres and the effects produced by them as they vary and alternate, illustrating his thesis by a passage from Mr. Browning's "Hercules," where this metrical effect is powerfully rendered. He speaks next of "dramatic motives," such as destiny (sometimes becoming providence, sometimes chance), horror, splendour (under which head he ably vindicates the treatment of Admetus in the "Alcestis"), and works out in some detail a classification of plots in respect of the development or change of situations which they offer. Another chapter, entitled "Ancient Tragedy in Transition," after describing the treatment of the Electra story by the three dramatists, dwells upon the changes that are visible as tragedy progresses, especially in Euripides, and on their causes. The development or decadence is then shown us in the later stage of Seneca's imitations; and the tragic part of the book is concluded with an ingenious and interesting arrangement of "Macbeth" as a Greek tragedy.

Scholars familiar with the subject will find perhaps not much that is new in all this; but for those whom Mr. Moulton calls, not very grammatically, "readers in English," and whom he seems to have specially in view, it ought to prove interesting and instructive, and there are parts of it that anyone may read with pleasure. Mr. Moulton quotes constantly from English verse translators, such as Browning, Morshead, Plumptre; and this adds no little to the attractiveness of his pages. Perhaps his instances and illustrations will be found rather too numerous for the taste of persons not well read in the subject, for there is something rather trying in constant references to literary works with which the reader is not familiar. In one or two places an attempt is made to express different species of plot by algebraic formulae—e.g., where the author says "the general formula for Roman plot would be CR; or, to bring out the multiplication of actions,  $c = R$ ." This mathematical method is, however, not allowed to appear in the text of the

book, but is relegated to notes. A little perhaps in the same spirit are the very formidable tabular statements and genealogical trees that appear in an appendix. Intelligent readers will find the fuller statements in the book itself more agreeable and satisfying, and, indeed, easier to remember: they will ask with Juvenal "stemmata quid faciunt?" The author should qualify the statement on p. 15, which is, indeed, more often made than examined, that "choral odes are composed in the Doric dialect." In reality they come about as near to the Doric dialect as we are brought to the proper pronunciation of Latin by sounding the letter A in the continental fashion. In the adaptation of "Macbeth," the chorus is made to reflect on the punishment of Ajax, Heracles, and "the ruler of Babylon." Here Mr. Moulton has surely fallen into a little confusion; for if the chorus were Greek, they would hardly refer to Nebuchadnezzar, and, on the other hand, Ajax and Heracles would not readily occur to them if they were Scotch. Again, is it true that modern theatres relieve serious drama with a farce at the end of the evening? London managers would be surprised to hear it. The farce comes first, when there is one; and Mr. Moulton seems not to know the very valuable Greek inscriptions in which the satyric play occupies the same position. In speaking of Roman tragedy, he makes no mention of any plays but those of Seneca, and uninformed readers might suppose that there were no others written. No doubt he ignores the rest because they exist only in fragments, and cannot be judged of as works of art. They ought, however, not to be wholly passed over. The word "interlogue," which Mr. Moulton uses two or three times, belongs to no language, and can hardly be defended.

The remainder of the book deals with Greek and Roman comedy in the same way in which tragedy has been treated in the earlier part. Mr. Moulton makes frequent use of the verse-translations of Frere, and the equally excellent, though less well-known, versions by Mr. Rogers. A spirited account of the "Birds" is followed by an analysis of the comic elements corresponding to those of the elements of tragedy, and by some account of the New Comedy in its Roman dress. Mr. Moulton takes Aristophanes too seriously when he writes,

"In his serious parabases Aristophanes attacks the old-fashioned works of his rivals, boasts [boasting] that he has driven from the theatre the countrified tricks and stage jesting of his predecessors and elevated comedy from its gluttons and weeping slaves to make it a war upon the Hercules' monsters of public life. He is amply entitled to all the credit he claims."

It would in any case be rash to take the word of Aristophanes for the inferiority in this respect of his rivals; but, as a matter of fact, it is pretty well known that he was not entitled to any such credit, and that public life was the subject of comedy long before any work of his appeared upon the stage. If the error of believing what Aristophanes says were not still rather prevalent, it would seem needless to point out that an author of comic opera was not a serious and responsible writer.

It is interesting to read in Mr. Moulton's preface that, after giving in twenty-six different places lectures on the ancient drama,

"addressed to adult audiences, representing all classes of society, in which not one person in ten would know a word of Greek or Latin," he would rank "the ancient classics second only to Shakspere and Goethe as an attractive subject for lectures." The following passage deserves to be well weighed, as the result of an unusual amount of experience.

"I am one of those who believe a knowledge of the ancient classical literatures to be a first requisite of a liberal education. I think it is a mistake to divert attention from these in favour of our own earlier literature. Our true literary ancestors are the Latin and Greek classics; the old English writers have had less influence in moulding our modern literature than have Homer and Virgil and the Greek dramatists. As a practical teacher of literature I find it almost impossible to give an intelligent grasp of form in Shakspere to those who are ignorant of classical drama, for the first is the multiple of which the latter is the unit. . . . The ancient classics constitute a common stock from which the writers of all modern countries draw, and their familiar ideas are the currency in which modern literary intercourse is transacted."

Mr. Moulton adds the suggestion that in our schools and universities a considerable amount of the ancient classics in English should be substituted for part of the Latin or Greek now required, arguing that some such change would not seriously diminish a student's knowledge of the language, while it would develop his taste and imagination.

HERBERT RICHARDS.

A PRINTER AT AVIGNON IN 1444.

*L'Imprimerie d'Avignon en 1444.* Par l'Abbé Requin (Paris: A. Picard).

The last word has not yet been written as to the date and local origin of the art of typography. In the lawsuit of Dritzehn *versus* Gutenberg, at Strassburg, in 1439, evidence was given that Gutenberg shortly before Christmas sent for all the *formen* at Dritzehn's and at Andrew Heilmann's, and had them melted in his presence. There has been a good deal of controversy as to whether these *formen* were separate letters or whole blocks. The documents discovered by M. Requin—already favourably known by his volume on the artists of Avignon as a diligent and careful searcher of records—leave little doubt that they were really separate letters.

Hitherto Avignon has ranked as the sixtieth locality in which printing was practised, and the art was supposed to have been introduced there by John Duprat, in 1497. The five documents now published carry the date back to 1444. These have been discovered in the registers of three different notaries, and there can be no doubt as to the absolute genuineness of any one of them. The first is a contract passed on March 10, 1446, by which one Procopius Valdfoghel, a goldsmith, native of Prague, binds himself to make and deliver to a Jew named Davin de Caderousse "viginti septem litteras Ebreyacas formatas scissas in ferro, bene et debite, iuxta scienciam et practicam scribendi," shown and taught to the said Jew by Valdfoghel two years before, "unacum ingenii de fusta, de stagno, et de ferro." The Jew bound himself in return to teach Valdfoghel the art of dyeing textiles in certain colours, to pay for the "stagnum et fustes artificiorum sive inge-

niorum scripture Ebrayce," and to restore certain goods and utensils which he held in pledge for a sum of ten florins, without charging Valdfoghel anything for interest or usury. The Jew further bound himself not to divulge the theory or practice of the new art to anyone.

By another deed dated April 26, 1446, Valdfoghel acknowledges to have received from the Jew all the goods he had pledged, save and except a mantle and forty-eight letters engraved in iron; and the Jew acknowledges to have received from Valdfoghel "omnia artificia ingenia et instrumenta ad scribendum artificialiter in litera Latina," and renews his promise to teach him the art of dyeing, and to keep the new art a secret under pain of forfeiting one hundred crowns.

The other documents show that Valdfoghel had also taught the new art in 1444 to a locksmith and mechanician named Gerard Ferrose, with whom he lived and had entered into partnership. Valdfoghel seems to have been often in want of money, and to have had recourse to the Jews, with whom on one occasion he pledged a clock of his partner's. To raise funds he also taught the new art to one George de Jardine; and to two clerics, Manand de Vitalis and Arnold de Coselhac, with the right to use in common with himself all the "instrumenta sive artifia causa artificialiter scribendi tam ferro de calibe, de cupro, de lethono, de plombo, de stagno et de fuste." Vitalis, at the request of Valdfoghel, gave him a formal acknowledgment that the new art of writing artificially which he had taught him was a true and very true art, easy, practicable, and useful to anyone willing to work at it diligently. When Master Manand de Vitalis had taken his degree of Bachelor in Laws and was about to return to Dax, he delivered to Valdfoghel "duo abecedaria calibus et duas formas ferreas, unum instrumentum calibus vocatum vitis, quadraginta octo formas stangni neonon diversas alias formas ad artem scribendi pertinentes," all which Valdfoghel promised to return whenever requested.

Where did this Bohemian goldsmith learn the art? Was he in any way connected with Hans Dünne, of Strassburg, and did he there discover Gutenberg's secret? Or can he be the thief who is said to have carried off on the night of Christmas, 1441, the types of Laurence Johnson Cester? Or are we to suppose that he was an independent inventor? This last hypothesis seems to me the least probable. Time will perhaps clear up the mystery. I cannot help thinking that the archives of Avignon may contain some information as to when Valdfoghel came thither and where from.

W. H. JAMES WEALE.

#### NEW NOVELS.

*The Duke's Daughter, and The Fugitives.* By Mrs. Oliphant. In 3 vols. (Macmillan.)

*The Lawton Girl.* By Harold Frederic. (Chatto & Windus.)

*By Order of the Czar.* By Joseph Hatton. In 3 vols. (Hutchinson.)

*Wildwater Terrace.* By Reginald E. Salwey. In 2 vols. (Digby & Long.)

*Lucinda.* By Major G. F. White. In 3 vols. (Ward & Downey.)

*The Treasure Tower.* By Virginia D. Johnson. (Fisher Unwin.)

*The Paradise of the North.* By David Lawson Johnstone. (Remington.)

*Lothair's Children.* By H. R. H. (Remington.)

*Prince Dick of Dahomey.* By James Greenwood. (Ward & Downey.)

Of the two short novels—it would be nothing less than literary sacrilege to style them novelettes—which constitute Mrs. Oliphant's new three volumes, the less characteristic and the less artistic is the one to which the place of honour has been given. There is too much in it that borders on farce; and although Mrs. Oliphant has a large fund of quiet humour, she is incapable of farce even of the comparatively refined Gilbert-and-Sullivan order. The pig-headed, mentally fossilized Duke, with his poverty and his preposterous pride, is more than a bit of a caricature; while there is also a great deal too much of this farcical element in the half-marriage and temporary imprisonment of Lady Jane. There is not much genuine life in Lady Jane herself—nothing indeed but obstinate loyalty to her lover, who, for a "no nonsense" Englishman, is a trifle too effusive. The Duchess, however, is one of Mrs. Oliphant's delightful motherly women; and the little Committee of Private Safety that looks after Lady Jane, and consists of her more sensible relatives and connections by marriage, is very skilfully constituted indeed. But if *The Duke's Daughter* is a trifle disappointing, *The Fugitives* is one of the best of Mrs. Oliphant's shorter stories.

The flight from England to the continent of Goulbourn, the man who has ruined other people, but who is, nevertheless, deserving of pity rather than of hatred, is itself a masterly piece of plot construction. But everything in *The Fugitives* is of the highest excellence—the contrast between English and French character, the almost feline love of Goulbourn for his younger daughter, the portrait of Goudron the harsh miser who would be a Quilp but for his inability to withstand a *charmant petite demoiselle*, and, above all, the portrait of Sir John Harvey, the eminently respectable, stiffly just Englishman who marries into a French family, and who is only saved by a thin nobility of nature and by culture from being a Bounderby, if not a Murdstone. Then, who but Mrs. Oliphant could have given us such an unconsciously magnanimous lover as Charlie Ashton, who marries Helen Goulbourn in spite of her father's character and in spite of Sir John Harvey, or fractious, all-conquering little Janey, or the French peasant couple, Baptiste and Blanchette, who at least have reason to drop a tear of gratitude on the tombstone of poor Goulbourn. In *The Fugitives* we have Mrs. Oliphant at her best, and than this there is nothing better in the "all round" comprehensively human sense in present day fiction.

*The Lawton Girl* is a strong story by the author of that remarkable book, *Seth's Brother's Wife*. One is reminded of *The Scarlet Letter* by the sin of Jessica Lawton, which in this volume she nobly lives, and dies, down. But in no other respect does this book recall Hawthorne, whose influence can-

not be traced in it. It is a book not so much of remarkable incidents—although Jessica Lawton's final act of self-sacrifice is a piece of powerful description—but of contrasts in character. Horace Boyce, selfish, weak, yet not irretrievably bad, is contrasted on the one hand with his honest, resolute, and sagacious though not astute partner, Reuben Tracy, and on the other with his own father, who, though more of a Bohemian, is less of a scoundrel than himself. He is even contrasted with the "superior fiends" in the form of mercantile swindlers in Thessaly and New York, who for a time utilise him. Then Kate Minster is contrasted at almost every third page with her mother, and Jessica both with her father and her sisters. Indeed, the one fault to be found with *The Lawton Girl* is that one is perpetually asked in it to look upon this picture and on this. It is, however, one of the best, most pathetic, and, in the highest sense, most humorous books which have come even from America within the past few years. It is, too, a decided advance, from the artistic standpoint, upon *Seth's Brother's Wife*.

All things considered, *By Order of the Czar* is the cleverest, compactest, and sensationaly most effective story that Mr. Joseph Hatton has published. In it he reproduces, as almost no other English writer has yet done, both Russian Nihilism and Russian hatred of the Jews. The first part of the story is perhaps unnecessarily repulsive. Mr. Hatton might have drawn a veil more completely over the frightful outrages which the wretched Anna Klosstock sustains at the hands and by the order of the ruffianly sensualist, Governor Petronovitch, who, besides, looks too much like the ghost of Colonel Kirke stalking the earth disguised as a Russian. Apart from this fault, however, the plot of *By Order of the Czar* is skilfully constructed without being too painful. Nothing could be better in its way than the weaving, by the ruthless Anna, who reappears as the attractive Countess Stravensky, of a web round the luckless Petronovitch; while Ferrari is all that a morally pure, intellectually subtle, absolutely merciless, and thoroughly Italian conspirator, should be. Then the English sunshine—essentially Cockney and middle-class though it is—which is contributed by the Milbanke, Dolly Norcott, Dick Chetwynd, and Sam Swynford, is very welcome as a relief from the Russian shade. There is something almost too tragic in the hopeless passion of the artist, Philip Forsyth, for the Countess Stravensky; but it enables Mrs. Milbanke to show her powers as a match-maker on behalf of her sister Dolly and her favourite Sam. This is a book which is sure to be read and—to the extent of nine-tenths—enjoyed.

The author of *Wildwater Terrace* has undoubtedly the power of plot-construction. From the moment that John Richford, in the first chapter of the first volume, takes possession of his property in Wildwater Terrace, to the last chapter of the second, in which the fearful and wonderful Mrs. Monkton dies game, the attention of the reader is kept on the stretch. Agathe Latour, otherwise Mrs. Monkton, otherwise Mrs. Rupert Deane, is a very cleverly drawn sketch of a thoroughly French adventuress, who will stick at nothing,

not even at slow murder, to accomplish her ends. It must be allowed, however, that beyond the plot and the character of Mrs. Monkton, there is nothing in *Wildwater Terrace* that is specially notable. The love-making of John Richford and Adele Latour is very tame; and one can hardly conceive so strong a personality as Agathe allying herself to so pitifully weak a creature as the man who very properly subscribes himself "forger, gambler, and inebriate." Miss Tanner, the vindictive governess, who carries about with her a load of grievances, the chief of which is "unrequited love," might have served as a foil to the other and terribly serious characters had she not been so thoroughly conventional.

Major E. F. White can depict military boisterousness, courage, love of sport, and—it must be added—vulgarity in thought and character. So much is proved by these three rambling scrambling volumes with their Tibbertons and McTaverishes and Havilands, their Lotties and Leilas and Lucy's, their horseplay and bad language and undisguised and unrefined delight at "going soon to have my arm round the waist of, and to be kissing, a sweet little ducky, who must some day bring me in every penny of a hundred thousand pounds." But they do not prove that their author ever will be able to write a novel, even although at the beginning of this story a cold-blooded deceiver goes through what he believes to be a mock but is nevertheless a genuine marriage, and although, before it ends, a young man very nearly marries his sister. It is impossible to get angry with *Lucinda*, which is full of animal spirits; but it is also impossible to say a good word for it as a work of art.

*The Treasure Tower* is a pleasant, vivacious military story of the conventional rather than of the "Bootles' Baby" school. Flag-Lieutenant Arthur Curzon, of H.M.S. *Sparrow*, which has just arrived at Malta from Suda Bay, stumbles on a treasure tower, a ferocious old miser, and that ferocious old miser's pretty and spirited granddaughter, Dolores. As he "came of a family noted for intrepid courage and originality of mind and character," and as "his golden hair curled tightly on a small and shapely head, and a closely-trimmed beard framed a handsome face, with clearly-cut features, and lighted by a pair of keen blue eyes, capable of a great variety of expression," he has his own way. Miss Ethel Smythe, a garrison beauty of the ordinary sort, has her designs upon him, in which she is aided by Mrs. Griffith, an inveterate matchmaker—i.e., "a stout and handsome matron, with smooth black hair, clear complexion, and tranquil grey eyes"; but he nevertheless falls effectually in love with Dolores, introduces her to amateur theatricals and a dancing party, elopes with and marries her, and finally returns to Malta to find that the old miser is dead, and that through his wife he has "come in for a pot of money." There is plenty of gossip, though none of it specially malicious, and no psychology at all in *The Treasure Tower*; and it contains several excellent garrison portraits. That ancient and inconveniently loquacious mariner, Fillingham, and his wife, who has the rare art of being able to close his lips at the proper time, are very well drawn. Arthur Curzon does his

part as the Young Lochinvar of the story remarkably well; and Dolores is quite as truthful and clinging as Amelia Sedley, and not nearly so limp. Altogether, this is a bright, healthy, sunshiny seaside book.

No doubt "H. R. H." is as much entitled to continue Lord Beaconsfield's story of *Lothair* as some scores of writers have felt themselves entitled to continue Dickens's *Edwin Drood*. Unhappily, too, he is only following the multitude when he introduces living personages, more or less disguised, into his book. But he surely exceeds the latitude allowed to writers of fiction when he makes Lothair marry not Corisande but Clare Arundel, and when he introduces into his pages two public men as Mr. Sadrooke and the Duke of Oldtowers. Altogether, *Lothair's Children* is a crude but not absolutely upromising story of politics, society, Unionism, Fenianism, child-stealing, and love—both pure and of the sensuous sort, which is evoked by proximity to a "woman with white, gleaming bare arms and neck and throbbing breast, with the diamond stars blazing upon the snowy skin." "H. R. H." should not, however deal in grotesque impossibilities, and should be a little less violently political.

Mr. D. L. Johnstone is a Scotch disciple of M. Jules Verne, and, in *The Paradise of the North*, strives, not without success, to out-Verne his master. He sends out an expedition to the North Pole; and, of course, when the inevitable discovery is made, a Scotchman is found sitting atop. There is plenty of adventure in that portion of the story which precedes the discovery of the wonderful Norse Arctic paradise; and there is happily the merest suggestion of love-making. Dr. Felix Lorimer, the eccentric and peppery *savant*, recalls only too readily one or two of Jules Verne's more comic creations; but all the other characters, especially that modern and jealous "viking," Eyvind, are quite original. There can be little or no doubt that when Mr. Johnstone has emancipated himself from the Jules Verne spell, and forgets that there is such an author as Mr. Rider Haggard, he will make an admirable and popular writer for boys. As things are, there is far more genuine imaginative power in *The Paradise of the North* than has been revealed by any new writer for some years.

There is no lack of adventure in Mr. James Greenwood's new story, the scenes of which are laid in the too fashionable Dark Continent; there is indeed a plot or a combat in every second page. *Prince Dick of Dahomey* is a spirited lad, whose mother has been, to all intents and purposes, sold to King Gezo, of Dahomey, and who, with his friend Peter Pottinger—at once his fidus Achates and his Sancho Panza—gets into all sorts of scrapes in rescuing that mother out of the net in which she has been caught by her (and his) life-long enemy, the slave dealer, Caleb Krookhorn. *Prince Dick* is certainly a book that boys will gloat over, more especially as Mr. Greenwood does not pretend to teach much in the way of geography, natural history, or "manners and customs." Dick, Peter and the loyal one-eyed and strong-armed black Charki ought to have very good places assigned to them in the juvenile gallery

of fiction. Yet how much better work is Mr. Greenwood capable of than *Prince Dick of Dahomey*?

WILLIAM WALLACE.

#### RECENT THEOLOGY.

*History of the Catholic Church of Scotland from the Introduction of Christianity to the Present Day*. By Alphons Bellesheim, D.D., Canon of Aix-la-Chapelle. Translated, with Notes and Additions, by D. Oswald Hunter Blair. (Blackwood.) We have now before us the first three of the four volumes in which this work is to be completed. Without being a history of original and independent research, it is in the main based upon the labours of historians of repute and authority. Indeed, as is more particularly noticeable in the first volume, Mr. Skene's admirable work on *Celtic Scotland* (vol. ii.) is in many places simply translated into German by Dr. Bellesheim, and from German re-translated back again into English by Mr. Blair. Nothing better for the German student could have been devised by Dr. Bellesheim; but sometimes the reader of the English work now before us is tempted to prefer Mr. Skene's views in his own words as he wrote them than after they have undergone the processes of a double translation. Prof. Grub, of Aberdeen, is now and again similarly treated. As an example (and examples could be indefinitely multiplied) take the following:

BLAIR'S TRANSLATION OF SKENE (VOL. II., P. 173).  
BELLESHEIM (VOL. I., P. 145.)

"Four years after, in the year 697, he goes again to Ireland, and on this occasion he was accompanied by Brude, son of Derile, King of the Picts. His object was to obtain the sanction of the Irish people to a law exempting women from the duty of rendering assistance in war. For this purpose a synod assembled at Tara under the presidency of the Abbot of Armagh, and was attended by thirty-nine ecclesiastics and forty-seven chiefs of tribes. The law by which women were freed from the burden of *fecht* and *sluagad* was known as 'Lex Innocentium,' and the canons of the synod were called *Cain Adam-hnain* or 'Lex Adam-nani,' &c.

Similarly, without specific acknowledgment, extract after extract from Dr. Grub's accurate and scholarly *Ecclesiastical History of Scotland* is transferred to the pages of Bellesheim, and then reproduced in slightly modified English by Mr. Blair. As examples, taken quite at random, the reader may compare Blair's Bellesheim, vol. ii., p. 22, with Grub, vol. i., p. 344; or Blair's Bellesheim, ii. 69, with Grub, i. 370. Whether other writers with which we are less familiar have been similarly dealt with we cannot say. But though the *History of the Catholic Church in Scotland* is in the main a compilation, we can say ungrudgingly that it is the compilation of a man of scholarly instincts.

possessed of a large measure of critical acumen. And, at least in its English form, it is written in a pleasing and attractive style. The ecclesiastical prepossessions of the writer affect the merits of the work but slightly; and it is written in a spirit of fairness and candour that is as valuable as it is rare. Mr. Blair, indeed, cannot always restrain himself, and in the translator's footnotes he has now and then his fling at his ecclesiastical opponents. Students of early Christian literature are familiar with the piety which saw the sign of the Cross in a thousand familiar objects, but Dr. Bellesheim finds a proof of a similar devotion on the part of the monks of Iona in the fact that "even the masts and yards of their ships were arranged in cruciform fashion" (vol. i. 105). We know, on the high authority of Mr. W. S. Gilbert, that "the British tar is a soaring soul"; yet we never should of ourselves have advanced, as a proof of his deeply religious instincts, that the ships of both merchant and Royal Navy are "square-rigged." But weaknesses like this on the part of Dr. Bellesheim, we are bound to say, are exceptional. And in truth, the lives of the early Celtic saints are treated in a manner that deprives them of much of their interest by the excision of the more stupendous and entertaining miracles. And we are disappointed in the uncritical method of finding true history in legendary lives, chiefly by the simple process of discarding the grotesque and the prodigious. Surely the heraldic arms of the city of Glasgow, with the ring in the salmon's mouth, and the redbreast whose head St. Mungo fastened on, would suggest that a word of explanation should be given. The misfortune is that the facts which are taken as authentic come to us on the same authority as the very amusing miracles which Dr. Bellesheim disdains even to record. The period of the Reformation is dealt with in a tone that does credit to Dr. Bellesheim, but of course it cannot be expected that his view will be satisfactory on the whole to the majority of historical students in this country. But here again Mr. Blair has shown himself less qualified than Dr. Bellesheim for unprejudiced historical inquiry. The partisan and controversialist is stamped on far too many of the translator's notes. And quite apart from questions of ecclesiastical controversy, his judgment is not to be trusted. We cannot congratulate Mr. Blair on the success of his attempt to depreciate the credit of Bishop Stubbs (now of Oxford) on a matter where historical learning and historical impartiality are required. Mr. Blair commits himself to the existence of "King Lucius," and declares that he is no more to be swept away by Bishop Stubbs "than the Atlantic by Mrs. Partington's broom." The third volume, which has recently appeared, brings the history down to the death of James VI. And in dealing with the obscure annals of the unreformed Church after its violent suppression as the religion of the State, much interesting matter not readily accessible to the English reader is utilised by Dr. Bellesheim. The ecclesiastical maps of Scotland at three different periods are highly serviceable.

*L'Italie Mystique : Histoire de la Renaissance religieuse au Moyen Âge.* Par Emile Gebhart. (Paris : Hachette.) This is a very attractive volume. It deals with such themes and personages as the civilisation of Southern Italy in the thirteenth century, and the religious reform of St. Francis and the Dominicans. Arnold of Brescia, the Abbot Joachim of Flora, the Emperor Frederick II., St. Francis himself, John of Parma, Pope Celestine III., Dante, and Jacopone de Todi pass in review before us in these pages. The author has studied his original sources. He is well read in what has been written on the subject in Italian,

German, and French; but something might have been gained had he extended his researches to English and Spanish—Milman's *History of Latin Christianity*, vols. iv.-vi., might have given him some additional hints, beside the works of Mrs. Jameson and Mr. Symonds. In Spanish the work of Sra. Pardo Bazán, *San Francisco de Asís*, covers a great deal of the same ground. But it would be almost ungracious to ask for more from an author who has given us so much, were it not that one of the best proofs of the value of the book is that it thus stimulates the appetite. The sketch of Arnold of Brescia is well done; the portrait of the Abbot Joachim of Flora and the mystic teaching which afterwards became the "Everlasting Gospel" is more finished. The poetry and singular charm of the life of Saint Francis are well described; and the existence from the first of the germs of the contradictory principles in the mystic contemplative hermits and the monks and preachers in the world, which worked the schism of his followers, is distinctly brought out. The life of John of Parma is given with some detail. Here we learn to understand the indignant contempt of Dante for Pope Celestine V.: "Che feso per viltate il gran rifiuto." In contrast with these mystics and their shrinking from the world, whose crimes they denounced and shuddered at, for which they prophesied a fearful retribution—by the side of these we have the character of Frederick II., "the wonder of the world." Perhaps justice is hardly done to his great intellectual qualities, his tolerance beyond his age, his far-seeing political views. (We may remark in passing that it may have been at his court and from him that our own Simon de Montfort first learnt the principles of parliamentary representation, which he after applied with such lasting results in England.) But the difference of his conception of the Holy Roman Empire of the West, from that of Charlemagne and most of his successors, is excellently put. Frederick's ideal was not a western one—that of an empire with a secular head supreme in political life and in war, side by side with a pope of equal if not superior authority in all else, and the ideal rule consisting in the harmonious working of these two powers. Very different was Frederick's conception. He turned in all things to the east rather than to the west. It was the part of a Byzantine emperor that he would play, the rôle of Constantine and of Justinian rather than that of Theodosius and of Henry IV.; nay, not even that of a St. Louis. Hence his failure; in vain he persecuted heretics, in vain he went on a crusade, and opened anew the road to the Holy Sepulchre. He could not bring the east into the west, the Bishops of Rome were far too strong to be treated as the patriarchs of Constantinople. The volume closes with an account of Dante, and of his relations to the religious movements and to the mysticism of his age. It would be difficult to find a better introduction to the study of religion in Italy from the twelfth to the fourteenth century than this volume. It is packed full of fact and matter, yet told in so clear and agreeable a style that the reader is led on without fatigue. With all who are fond of such works as Vaughan's *Hours with the Mystics*, this should be a favourite.

*John Hannah. A Clerical Study.* By J. H. Overton. (Rivingtons.) Archdeacon Hannah, who had made for himself a high reputation as a college tutor and schoolmaster, was summoned at the age of fifty-two to take the spiritual charge of Brighton when he "had hardly ever seen a parish or done a parochial act." It was a hazardous experiment, but, on the whole, was most successful. Dr. Hannah was apt at organisation, and this was just what Brighton needed. That town had grown so rapidly that

the regular methods for dealing with its spiritual wants had not, and, perhaps, could not have, been employed. He set himself the task of reducing the ecclesiastical chaos into something like order; and, by his excellent judgment, tact and strength of will, he accomplished his object. The work was not altogether congenial. He would have preferred to live among the Elizabethan poets, and to employ his pen upon more distinctly literary matters than visitation charges and parochial sermons. But duty pointed out to him another course; and, having once entered upon it, he pursued it to the end with ceaseless vigour and rare conscientiousness. Canon Overton has done his work well. There is not a dull page in the book, nor one that is superfluous.

*Memoirs of Francis Thomas McDougall, D.C.L.*, sometime Bishop of Labuan and Sarawak, and of Harriette his wife. By C. J. Bunyon. (Longmans.) This is a rather too copious biography of two excellent people, who did their duty and were sometimes misunderstood. Bishop McDougall was an honest, hardworking, and kind-hearted missionary; but, when the ship in which he was sailing was attacked by blood-thirsty pirates, he joined the crew in repelling the attack, and used his gun with considerable effect. He was indiscreet enough to dwell upon this incident in a letter to the *Times*, with the result that he was denounced at home by Bishop Baring and others for "shooting the poor heathen instead of converting them." When the hubbub subsided, the bishop got more sympathy than blame; and his later years were passed in the tranquillity of a country parsonage and cathedral close. The most interesting part of the book is that which deals with the scenery and conditions of life in Borneo, where the bishop and his wife did good work as civilising as well as Christianising agents.

*On Highgate Hill.* By John Pym Yeatman. (Bradbury, Agnew, & Co.) The Passionist Monastery in Highgate has, we learn, a dome more conspicuous than St. Paul's, though not nearly so large. It has been successful in other ways. Probably it did a good deal to create a public for Mr. Yeatman's pamphlet, which has reached a third edition. It contains a good deal of information about the Passionists; a little about Cardinal Newman, including a statement that Tract 90 is his greatest work; a good deal of second-hand talk about Coleridge, sometimes shrewd and always spiteful; and a good deal of local antiquarian discussion which takes the form of controversy with Mr. Lloyd.

#### NOTES AND NEWS.

MR. EDWARD T. COOK—author of "A Popular Handbook to the National Gallery," of which an enlarged edition will shortly be issued by Messrs. Macmillan—has just finished a new work, entitled *Studies in Ruskin*. The first part will expound "the gospel according to Ruskin," applying his principles of art to practical life; the second part will describe some aspects of his work—at Oxford and the drawing school he founded there, at the Working Men's College, in connexion with the St. George's Guild, May Queens, and various industrial experiments—with a special chapter on his relations with the booksellers. In an Appendix will be given notes on Mr. Ruskin's Oxford lectures in 1877 and 1884. The volume will contain twelve woodcuts, including Sir J. E. Boehm's portrait-bust. There will also be a large-paper edition, extra-illustrated with fifteen autotypes of original drawings by Mr. Ruskin, presented by him to the Drawing School at Oxford, and now reproduced for the first time. The book will be published by Mr. George Allen.

THE Rev. F. A. Malleson, vicar of Broughton-in-Furness, has written a little volume entitled *Holiday Studies of Wordsworth by Rivers, Woods, and Alps*, giving descriptive accounts, from personal knowledge, of Bolton Abbey and the Wharfe, the Duddon, and the Stelvio Pass in Switzerland. One chapter will be devoted to Wordsworth's "Westmorland girl," who died in the author's parish. The book will be published, in foolscap quarto, by Messrs. Cassell & Co., at the end of the present month.

MESSRS. SWAN SONNENSCHEIN & Co. announce a new edition of *Samuel Pepys' Diary*, in four demy octavo volumes, printed in the best manner from new founts of type. The text selected is the 1848 (third) edition by Lord Braybrooke, the whole of whose notes and biography will be revised and included in this edition. The first two volumes will be ready almost immediately.

TWO new volumes in the Mermaid Series of "The Best Plays of the Old Dramatists" will be published shortly by Messrs. Vizetelly & Co.—a first volume of *Ben Jonson*, edited by Dr. Brinsley Nicholson, with an introduction by Prof. C. H. Herford, and an engraving after the portrait by Honthorst; and a second volume of *Thomas Middleton*, edited by Mr. Havelock Ellis, the general editor of the series, with an etching of Mary Frith, "The Roaring Girl."

*Newspaper Reporting in Olden Times and To-day*, by Mr. John Pendleton, will be published immediately by Mr. Elliot Stock, as the new volume of the "Book Lovers' Library."

MESSRS. FREDERICK WARNE & Co. have in the press a new novel entitled *In the Sunlight*, by Miss Arabela Selby.

*Church and State: an Historical Handbook*, by Mr. A. Taylor Innes, will be published this month by Messrs. Clark, of Edinburgh.

THE next volume in the series of "Eminent Actors" will be *Thomas Betterton*, written by Mr. R. W. Lowe.

THE popular editions of Mr. Barnett Smith's *Life of Mr. Gladstone* will in future be published by Messrs. Ward, Lock & Co. A new edition of the work is now in the press, and will be ready for issue almost immediately.

MR WALTER LEWIN has contributed to the *Boston Arena* an article on "Robert Owen at New Lanark," tracing the rise and progress of that famous experiment and suggesting its application to the labour question of the present day. The same writer's article on "The Abuse of Fiction," which was published in the *Forum* last year, will be reprinted with some additions in Mr. John Robb's series of "Pioneer Booklets."

FROM the report of the Chetham Society, read at the annual meeting held on May 1, we learn that in future two volumes only instead of three will be issued in the year. The following are the three volumes for 1888-89, which are either ready or well advanced in the press: (1) *Correspondence of Edward, Third Earl of Derby, during the years 24 to 31 Henry VIII.*, edited by Prof. Toller, of Owens College, from a MS. in the possession of Miss Flarington, of Worden. This correspondence deals with three classes of subjects—scandal about Anne Boleyn, the Pilgrimage of Grace, and the domestic affairs and estates of the earl. (2) The first volume of *Minutes of the Proceedings of the First Presbyterian Classis in the County of Lancaster* (1646-50), edited by Mr. W. A. Shaw; and (3) the first volume of *Records of the Parish Church and Vicars of Lancaster*, edited by Mr. W. O. Roper, comprising the chartulary of the priory of Lancaster, printed from the original MS. in the British Museum. For future issue, Dr. Frank

Renaud has undertaken to edit the late Canon Raines's *Lives of the Fellows and Chaplains of the College of Manchester*; and Canon Atkinson, of Bolton, the late Sir Stephen R. Glynne's *Notes on the Churches of Lancashire and Cheshire*, which were made about fifty years ago, before the destructive epoch of restoration, and which are now the property of Mr. W. E. Gladstone.

M. L'Abbé V. Dubarat, Aumonier of the Lycée of Pau, proposes to reprint, by subscription, with full introduction and liturgical and historical notes, the unique copy of the Breviary of the extinct bishopric at Lescar (1541). The work will be sold to subscribers only, price twenty francs.

UNDER the title of *Sociale Fragen vor 200 Jahren*, Herr H. Fischer has prepared, and Herr Hirschfeld of Leipzig publishes, a German translation of Defoe's *Essay on Projects*.

ON Monday next, May 19, Messrs. Sotheby will begin the sale—which will last altogether for twenty-one days—of "the choicer portion" of the library of the late Sir Edward Sullivan, Lord Chancellor of Ireland. Sir Edward seems to have been an omnivorous collector, and to have purchased largely at the recent great London sales. He possessed no less than 186 of the productions of the Aldine Press, including counterfeits; and 90 Elzevirs. We may also single out for mention (among such a vast number of lots) two or three of the folios of Shakspeare, and the rare early editions of Ruskin and Tennyson. A copy of Pine's *Horace* printed on one side only is believed to be unique. At the end of the catalogue comes a more choice collection of autographs, including Burns's MS. of "Scots wha hae," a characteristic letter of Charles Lamb to Miss Betham, and a volume of Southey correspondence.

THOSE who are interested in dainty verses, daintily printed, may be glad to have their attention called to a little quarto in paper covers, entitled *Flower and Bird Posies*, which has just issued from the press of Mr. John Bellows, of Gloucester. The joint authors, Prof. A. H. Church and Mr. R. H. Soden-Smith, have here united to revive an old-time English fashion of inscribing appropriate rhymes on "roundels" or fruit-trenchers. Prof. Church, who is responsible for the "Flower Posies," has been the more careful of the two to confine his Muse to the narrow limits of her task, as may be seen from the following specimen:

#### "THE DAISY."

" My disc is gold, my rays  
Of silver are:  
Into the day I gaze,  
A day-born star."

Mr. Soden-Smith has arranged his "Bird Posies" in the order of the seasons, and has indulged himself in a longer flight, which allows the introduction of both original and reminiscent word-pictures. The authors, who are likewise the publishers, will be happy to send a copy to any applicant who encloses half-a-crown, addressed to Shelsley, Kew Gardens. The entire proceeds go to the Servants' Training Home at Richmond, for which institution Prof. Church and his wife had a sale last Saturday of old china and bronzes, realising over £70. The occasion does not often offer itself of helping a deserving charity and of acquiring at the same time such an attractive possession.

#### UNIVERSITY JOTTINGS.

PROF. JEBB, who has been appointed Rede lecturer at Cambridge this year, has chosen for his subject "Erasmus." The lecture will be delivered on June 11.

A STATUTE has been proposed at Oxford admitting women to the examinations in law and in music. Theology, medicine, and Oriental languages will then be the only schools confined to men.

PROF. CAYLEY has given a donation of £500 towards the new buildings of the University at Cambridge.

DR. DASTUR JAMASPI MINOCHEHERJI, of Bombay—who last year presented to the University of Oxford his MS. of the *Yasna*, with Pahlavi translation—has now offered to the Bodleian Library another valuable MS. of the same work, containing a Sanskrit translation.

THE financial board at Cambridge have reported to the senate a recommendation to sell the whole of the Consols belonging to the university (which amount to about £270,000), and to re-invest the proceeds in other securities authorised by statute.

THE course of Bampton Lectures on "The Fourth Gospel" which Archdeacon Watkins is now delivering at Oxford will shortly be published in volume form by Mr. John Murray.

THE special board for oriental studies at Cambridge recommend the appointment of a university reader in Talmudic, who shall also give instruction in other branches of post-Biblical Hebrew, with special reference to the subjects of examination in the Semitic languages tripos. The proposed stipend is £100, instead of £300, which was paid to the late reader in Talmudic.

THE first annual meeting of the supporters of Mansfield College will be held on Tuesday next, May 20. In the afternoon, Mr. Rouse, of Bristol, will give an organ recital; and in the evening there will be a concert of sacred music in the chapel, under the direction of Mr. John Farmer.

THE Oxford Architectural and Historical Society was to make an excursion to-day (Saturday) to Brill and Boarstall, where Mr. C. H. Firth had undertaken to offer remarks upon points of interest in connexion with the movements of the opposed forces during the Civil War.

THE following is a full list of contents of the second series of *Collectanea* which will be issued immediately by the Oxford Historical Society, under the editorship of Prof. Montagu Burrows: "The Oxford Market," by the Rev. O. Ogle; "The University of Oxford in the Twelfth Century," by Prof. T. E. Holland; "The Friar Preachers of the University," edited by the Rev. H. Rashdall; "Notes on the Jews in Oxford," by Dr. A. Neubauer; "Linacre's Catalogue of Grocyn's Books," followed by a memoir of Grocyn, by the editor; "Table-Talk and Papers of Bishop Hough, 1703-1743," edited by the Rev. W. D. Macray; "Extracts from the Gentleman's Magazine relating to Oxford, 1731-1800," by Mr. F. J. Haverfield; "Day-Book of John Dorne, Bookseller at Oxford, 1520," by F. Madan, including "A Half-Century of Notes on Dorne," by the late Henry Bradshaw.

KING'S COLLEGE, London, has just received the means of organising two new departments. The widow of Sir William Siemens, in fulfilment of the intentions of her husband, has given £6,000 for the establishment of an electrical laboratory, of which Dr. John Hopkinson will be the new professor; and Mr. Banister Fletcher, master of the Carpenters' Company, has subscribed liberally towards the formation of an architectural museum.

WE regret to hear that the University of St. Andrews has been obliged to abandon its proposed summer session for women, in consequence of the required number of students not having applied.

THE Nizam of Haidarabad has founded twelve studentships of £300, tenable in England by natives of his state for four years. The students must devote themselves to medicine, engineering, agriculture, or any other profession than law.

## ORIGINAL VERSE.

## BALLADE OF YE OLDE CHESHIRE CHEESE.

A HOME of antique ease and peace  
There is, within the City's pale;  
A spot wherein the spirit sees  
Old London through a thinner veil.  
The modern world, so stiff and stale,  
You leave behind you, when you please,  
For long clay pipes and great old ale  
And beefsteaks in the Cheshire Cheese!  
Beneath this board Burke's, Goldsmith's knees  
Were often thrust—so runs the tale—  
'Twas here the Doctor took his ease,  
And wielded speech that, like a flail,  
Thrashed out the golden truth. All hail  
Great souls, that sat on nights like these,  
Till morning made the candles pale,  
And revellers left the Cheshire Cheese!  
By kindly sense and old decrees  
Of England's use they set their sail—  
We press to never-furrow'd seas,  
For vision-worlds we breast the gale,  
And still we seek, and still we fail,  
For still the "glorious phantom" flees!  
Ah, well! no phantom are the ale  
And beefsteaks of the Cheshire Cheese!

Envoi.

If doubts or debts thy soul assail—  
If Fashion's forms its current freeze—  
Try a long pipe, a glass of ale,  
And supper in the Cheshire Cheese!

T. W. ROLLESTON.

## OBITUARY.

DR. WILLIAM KIRBY SULLIVAN, for the last twenty years president of Queen's College, Cork, died on Monday last, May 12, at the age of sixty-eight. He was a native of Cork, and received his early education (we believe) in the School of the Christian Brothers. While still young he went to Germany to study chemistry under Liebig; and upon his return he became professor of chemistry at the College of Science, Dublin, and afterwards at the Catholic University. In literature he is best known for his edition of the last three volumes of *MS. Materials of Ancient Irish History* (1873), in which he added valuable notes to O'Curry's lectures on "The Manners and Customs of the Ancient Irish"; and for his contribution to the recent volume entitled *Two Centuries of Irish History*, which treats of the period from 1689 to 1782. In Ireland, apart from politics, his name will always be honoured for his life-long services in organising education, and in promoting industrial and agricultural enterprise.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

ALT-MEISSEN in Bildern m. erklärendem Text v. W. Loose. M.-Isen: Mosche. 16 M.  
FABRE, A. Études littéraires sur le XVII<sup>e</sup> siècle. Chapelain, et nos deux premières Académies. Paris: Didier. 7 fr. 50 c.  
FICHER, K. Goethe-Schriften. 3. Goethes Tasso. Heidelberg: Winter. 6 M.  
GAUTIER, Léon. Portraits du XVII<sup>e</sup> siècle. Paris: Didier. 3 fr. 50 c.  
HAYN, H. Bibliotheca Germanorum nuptialis. Cöln: Teubner. 4 M.  
LES AMORS d'Helaine-Pisan et d'Iseult de Savoisy, mis en scripte par Loye-Julius Gastein et ornés d'images par E. Zier. Paris: Quantin. 20 fr.  
MEISTERWERKE schweizerischer Glasmalerei. Erklärender Text v. A. Häfner. Berlin: Claessen. 180 M.  
PHANCOULIS, G. S. Cyprus. Athens: Wilbers. 5 fr.  
PILLET, Ch. Madame Vigée le Brun. Paris: Lib. de l'Art. 2 fr. 50 c.  
SARBAZIN, G. La Renaissance de la poésie anglaise, 1798-1850. Paris: Didier. 8 fr. 50 c.

HISTORY, LAW, ETC.

AYROLLES, J. B. J. La Fucelle devant l'église de son temps: documents nouveaux. Paris: Gaume. 15 fr.  
BECK, K. Zur Verfassungsgeschichte d. Rheinbunds. Leipzig: Fock. 1 M. 20 P.  
BOUDEVILLE DE MASSANGY, L. Madame de Beaumarchais d'après sa correspondance inédite. Paris: Calmann Lévy. 7 fr. 50 c.  
CHAPOTIN, M. D. Études historiques sur la province dominicaine de France. Paris: Lecoffre. 5 fr.  
DES CARES, le Duc. Mémoires du Duc des Cars. Paris: Pion. 15 fr.  
FRAGMENTS des anciennes chroniques d'Alsace. II. Strasbourg: Noiri. 10 M.  
LOMBROS, C. ed R. LASCHI. Il delitto politico e le rivoluzioni in rapporto al diritto, all'antropologia criminale ed alla scienza di governo. Turin: Loescher. 14 fr.

MERIC, E. Le clergé sous l'ancien régime. Paris: Lecoffre. 3 fr. 50 c.  
RAUSS, R. Correspondances politiques et chroniques parisiennes adressées à Christophe Güntzer, syndic royal de la ville de Strasbourg (1681-1686). Paris: Fischbacher. 8 fr.

SCHWARZ, J. Kritik der Staatsformen des Aristoteles. Vermehrte Ausgabe. Eisenach: Baeumeister. 3 M. 60 P.  
SERULLAZ, G. Les sociétés de secours mutuels et la question des retraites. 7 fr. Essai sur la religion romaine et sur les rapports de l'état romain avec quelques religions étrangères. 7 fr. Lyon: Cote.

WAERNCKE, A. Leben u. Wirken d. Lazarus v. Schwendi. 1. Tl. Göttingen: Vandenhoeck. 1 M. 40 P.  
ZERLLE, Jules. Les Empereurs du XIV<sup>e</sup> siècle. Habsbourg et Luxembourg. Paris: Didier. 7 fr. 50 c.

## PHYSICAL SCIENCE AND PHILOSOPHY.

REINHOLD, Ad. Traité de chimie appliquée à l'industrie. Paris: Baudry. 20 fr.  
STIBERIUS. Die Kategorien der sinnlichen Perception. Leipzig: Fock. 2 M.  
TROUSSART, E. L. La Géographie zoologique. Paris: J. B. Baillière. 3 fr. 50 c.

## PHILOLOGY, ETC.

ACTA MAR KARDAGHI, Assyriæ praefecti, qui sub Sepore II. Martys occubuit. Syriacæ juxta manuscriptum Amidense una cum versione latina editi. J. B. Abbeloos. Leipzig: Brockhaus. 8 M.  
BRITÄGE, E. Langer, zur englischen Philologie. Hrsg. v. H. Varnhagen. Leipzig: Delohert. 5 M. 40 P.  
DU CANGE, C. du Fresne. Glossarium ad scriptores medie et infimae graecitatis. Effigie recente cum vetera editione a. 1688 prorsus conseruata. (Anastatischer Nendruck.) Fasc. 1. Breslau: Koebner. 9 M. 60 P.  
EPHEMERIS epigraphica, corporis inscriptionum latinorum supplementum. Vol. VII. Fasc. 3. Berlin: Reimer. 5 M.  
HORFER, U. Konon. Text u. Quellenuntersuchung. Grieswald: Bamberg. 2 M. 80 P.  
LOCH, E. De titulis graecis sepulcrallibus. Leipzig: Fock. 1 M. 60 P.  
LOTH, J. Les Mabinogion, traduits en entier pour la première fois en français. Paris: Thorin. 16 fr.

## CORRESPONDENCE.

## THE OXFORD INVITATION TO THE ORIENTAL CONGRESS.

Oxford: May 12, 1890.

Some surprise has been caused here by letters which appeared in the last number of the ACADEMY on the subject of a communication addressed a little time ago by members of this University to the eminent scholars who meet from time to time under the title of the International Congress of Orientalists. In that communication the Congress was invited to hold its next meeting at Oxford, and the traditional hospitality of the University was placed at its service. It is alleged by the writer of one of the letters—himself an Orientalist of distinction—that the invitation seemed to him at first sight to be an act of extreme discourtesy, and that it was only relieved from that charge by the ignorance shown in the manner in which it was addressed. As our names appear (among many others) on the document in question, we shall be glad to have an opportunity of stating the grounds on which we acted.

At a sitting of the International Congress of Orientalists, held at Christiania on September 12, 1889, the following resolution was unanimously adopted:

"Il est formé un comité des présidents des quatre derniers Congrès, MM. Dillmann, Kuennen, Kremer, et Landberg (assimilé aux présidents). Ce comité devra coopter un membre de chaque pays pour former un grand comité international

devant élaborer de nouveaux statuts pour le Congrès et faire des démarches en vue de fixer l'endroit où se tiendra le prochain Congrès."

We are assured that this resolution stands on the records of the Congress, signed by M. Bonnevie, President at Christiania and Minister of Public Instruction for Norway, and countersigned by Prof. J. Lieblein, as vice president, and by Count Landberg, as secretary.

Under these circumstances it must be clear that an invitation to the Oriental Congress from any place which desired to be the seat of its next meeting could only be addressed to this committee of presidents. The committee may or may not be authorised to accept such an invitation, but their secretary was the only person to whom it could be sent.

If we had known then, as we are now informed, that there is disagreement among the members of the Congress on the question of procedure, it would still have been clearly improper for us to take any action which could be interpreted as interference in the matter. We addressed our invitation to the persons who formed *de facto* the executive of the Congress, and who are now in possession of its records and accounts; trusting that they would submit it to whatever committee or other body might have authority to accept or decline.

We, therefore, cannot plead guilty to the charge of ignorance any more than to the alternative charge of discourtesy.

It may be desirable to add that, although the invitation received the cordial support of most of the Oriental scholars whom we are proud to have as residents here, it was not set on foot in the first instance by any of them. It owed its origin, we venture to say, to a general wish in the University that the place of meeting of the Oriental Congress should be at once convenient to its members and not unworthy of the distinction which such a visit would confer.

DAVID B. MONRO.  
WILLIAM R. ANSON.  
WILLIAM MARKBY.

## BRACON'S "CONE AND KEY."

Oxford: May 10, 1890.

We read in the Rolls Series edition of our great mediaeval jurist Henry of Bracton, or Bracton as we must continue to call him in consequence of the ignorance of his editors:

"Femina vero plene esse poterit actatis in sockagio omni casu, cum possit et sciat domui suae disponere et ea facere quae pertinent ad dispositionem et ordinacionem domus, ut sciat quae pertinente ad cone et keye, quod quidem esse non poterit ante quartum decimum annum vel decimum quintum, quia huiusmodi actas requirit discretionem et censum."—*Lib. ii. c. 37, § 2, vol. ii. p. 4 (to 86 d).*

This phrase occurs again in § 3, where the author objects to the unqualified acceptance of the doctrine that a woman attained her majority at fifteen:

"Sed si ita esset, tunc sequeretur istud inconveniens, quod infra legitimam actatem novem et unius anni, posset placitare et implacitari per breve de recto, et respondere ante tempus legitimum, et cum esset quatuordecim vel quindecim annorum, et unde videtur quod talis actas intelligenda sit in sockagio et non de feodo militari, quia in tali actata potest disponere domui suae et habere cone et keye, et septimo anno consentire matrimonio, et virum sustinere anno duodecimo."

It is notorious that the Rolls edition is little better than a reprint of the Elizabethan folio, faithfully repeating all the blunders of the transcriber for the earlier edition. Sir Travers Twiss, the later "editor," claims to have collated several MSS.; but his collation is confined to noting here and there a few insignificant

variations. He prints sheer nonsense with quite as much *sang-froid* as the Elizabethan editor. For proof of these grave charges I can refer to the exposures of the blunders in this edition by Prof. Vinogradoff and Prof. Maitland. But the single chapter here cited affords ample evidence of the worthlessness of this text and the incredible carelessness of its "editor." In it an heir in socage is said to attain his majority "cum 25 annos compleverit." All the MSS. I have consulted read, as might be expected, "xv. annos"; but not a word is said by Twiss as to the existence of any such reading. Again, in the second of the quotations printed above we have the astounding statement that the "legitima aetas" of majority is "novem et unius anni." This is translated by Sir Travers Twiss without a twinge as the lawful age of "nine years and one." No word is said of any different reading in any MS., in spite of the glaring nature of a blunder which, apart from other considerations, involves the impossible assumption that 14 and 15 are less than 10. The MSS. read, it seems hardly necessary to state, "viginti et unius annorum."

The phrase *cōne and keye* was copied by Spelman from the printed text of Bracton, and from Spelman it has been borrowed by the writers of law dictionaries. Spelman derived the first word from A.S. *colne*, "computus"; but there is no trace of any such word, and its form does not seem to be an A.S. one. Nor is the meaning satisfactory, for few housewives in Bracton's times were capable of keeping household accounts.

Knowing how unreliable the Rolls text is, I have recently examined the early Oxford MS. of this work. These consist of six MSS. of very little later date than the author's lifetime. Probably all of them were written within a generation of his death, which occurred in or before 1268. These MSS. are the Bodleian MSS. Rawlinson C. 158, C. 159, C. 160, MS. Bodley 170, and MS. Digby 222. I have also consulted the Merton College MS. O. 3, 9 (No. 320 in Coxe's Catalogue). This MS. is not even mentioned by Twiss, although it is of early date. It is in splendid preservation, and is altogether a magnificent MS. with a remarkable freedom from contractions. The handwriting has a great resemblance to that of one of the scribes of the Digby MS., and a careful comparison of the two MSS. might bring out some good results.

The result of my examination is that, in the above passages, four of the most important MSS. (Rawl. C. 160, fo. 47 d. col. 1; Bodley 170, fol. 96; Digby 222, fo. 39d., and the Merton MS., fo. 40) have the first word written, plainly enough, *cōne*.\* Twiss remarks, in one of the few notes he occasionally vouchsafes us, that "cone & keye" such is also the reading of MS. Rawl. C. 160." The true reading *cōne* (= *cōve*) presents no difficulty. It is obviously the Mid. English form of O.E. *cōfa*,† "chamber, closet, ark." Thus, then, we may assume that "cone and key" meant "closet and key," referring, no doubt, to the housewife's storechamber.

This explanation is countenanced by the MS. Rawl. C. 158 (fo. 48d, col. 1), which has in both cases "cōne et key." This word Dr.

Murray immediately recognised when I showed him my notes as the M.E. form of O.E. *cōfa*\* (see his Dictionary, s.v. "cōve, 2"), which has precisely the same meaning as *cōfa* in O.E., and indeed forms in many cases exactly the same compounds.

There is yet another reading, for MS. Rawl. C. 159 (fo. 41, col. 1) has *cōfē* in place of *cōne* or *cōve*. The scribe seems to have hesitated over the *re* of this word, which are not altogether regular. But this reading seems to exist in other MSS.; for Twiss remarks (ii. p. 5, n. 1) that "cone and key is, probably, not so correct a reading as 'coffer and keye,' which occurs in some MSS." Can it be that the "some MSS." are simply MS. Rawl. C. 159?

It is worthy of note that not only does a similar alliterative phrase *las och lykil*, later *lās och nykil* (=lock and key) occur in the old Swedish laws, but that it is also used in the same way to express the housewife's "dispositio domus suae." The laws of Upland (MS., circa 1300), *Ærfæ Balker III.*, say that when a man marries a woman he takes her "to honour, and as housewife, and to half his bed, to lock and key," &c. ("til heber ok til husfru, ok til sieng halfræ, til lāse ok nyklæ;" Schlyter, *Samling of Sveriges Gamla Lagar*, vol. iii., p. 107). In c. 6, § 3 (p. 109), a man who expels his wife from his house and takes another woman in her place is said to deprive his wife of lock and key ("ba rænir han husfru lāse ok nyklæ"). The description of marriage given in the first of these passages also occurs, almost word for word, in King Magnus Erikson's law code, A.D. 1347 (*id.*, p. 55, *Gift-Blk. V.*), cited by Grimm, *Deutsche Rechtsalterthümer*, p. 447. The possession of the key by the housewife is recorded in the laws of the island of Gotland, i. cc. 36, 37 (Schlyter, vii. p. 76). In the laws of the old Danish province of Skaan (south of Sweden) the fact of stolen goods being found under a second or third lock in the possession of the housewife (*i.e.*, locked up in her store-chamber or in a chest in the store-chamber), rendered her liable to the punishment of theft (*id.*, ix., p. 124, c. 136=c. 87, p. 307, in the Latin version, A.D. 1206-1215, of Bishop Andrew Suneson). The old law of Seland, iii. 3, *ante* 1241, defines this more explicitly as the wife's inner lock, that is the lock either of the inner chamber or of her chest ("frughaenæ indre lās, that er enting indre cleue seller hænne kiste"). This latter passage is especially noteworthy, for *cōve* in the Old Danish gen. sing. corresponding to Icelandic *klefa*, the gen. sg. of *klefi*, the precise phonological equivalent of the *cleue* of the MS. Rawl. c. 158 of Bracton.

W. H. STEVENSON.

#### THE ETYMOLOGY OF "COCKNEY."

Oxford: May 12, 1890.

I should think that there would be a very general agreement among scholars that Dr. Murray has been successful in discovering the etymology of the word "cockney," and that the word meant originally a cock's egg. This discovery has, of course, given the *coup de grâce* to the unhappy conjecture that "cockney" was an English representative of an imaginary French *\*coquine*. It seems to me, however, that Dr. Murray in his impetuous onslaught on this ludicrous etymology has on one point ventured on language which needs a

\* Mr. Sweet, *Old English Texts*, p. 621, has *clēfa*, but I follow Dr. Murray in reading *cleofa*. He considers the form *clēfa* as the original one, regarding, apparently, the umlaut to *eo* as arising from some contamination of the forms in the strong declension (cf. *-cleofum*, *Vesp. Psalter*, 149, 5).

little qualification. These are the words to which I would like to draw attention:

"It is obvious [Dr. Murray says] that M.E. *cōkenay*, *cōkenay*, is a word ending in the diphthong *-ay* or *-ey*, rhyming with *day*, *array*, *say*, in Chaucer and other poets. But everybody knows that the English diphthong *-ay* had nothing to do phonetically with O.F. *é*, which gave in English *é*, *ie*, and finally *y*, as in *cité*, *citis*, *city*. Indeed, nothing can be more certain in phonetics than that *cōkenay*, whatever it might be, could not be an O.F. *\*coquine*."

So sure—I might almost say, so *cock-sure*—is Dr. Murray that the English diphthong *-ay* or *-ey* cannot be the representative of a French *é*, that he does not hesitate, cautious Scotchman though he be, to appeal on this point to the intellectual Caesar of the period—the Somerville Hall girl; and in anticipation of a favourable decision, he ventures to assert that the court would dismiss the case with an irreverent laugh at the expense of the trans-Atlantic Anglo-Oriental scholar.

I think it is not at all improbable that the Caesar of the Isis, in delivering a judgment on the point whether an English *-ay* or *-ey* can ever be a phonetic representative of an Old French *é*, would refer to a standard work of authority not unknown to Dr. Murray where an instance of Eng. *-ey*=O.F. *é* actually occurs. In the New English Dictionary under "Attorney" we find that "atturneye, 'suffectus,' 'attornatus,'" occurs in the *Prompt. Parv.*, and that *atturneye* is the phonetic equivalent of O.F. *atorné*, Vulg. Lat. *attornatum*. M. Paul Meyer in his valuable introduction to *Les Contes Moralisés de Nicole Bozon* shows that in Anglo-French the two sounds *é* and *é* "fell together" (as the Germans say), that is, became absolutely indistinguishable. This being so, it is interesting to note in this connexion that Eng. *-ay* or *-ey*, as the equivalent of O.F. *é*, is by no means an uncommon occurrence. Here are some examples: *Alley*=O.F. *alée*, op. M.E. the lily of *aley* (Wyclif); *causey*=Anglo-F. *caucey*, op. M.E. *causey* (see New English Dictionary); *chance-medley*=A.F. *chance-medlée*, op. M.E. *chaunce medley* (*Fabian*); *chimney*=A.F. *cheminée*, op. M.E. *chimnai*, *chymenay*, *schimnay*, *chemnē*, *chymne*, *chymee*, *chymie*, *chimny* (see N.E.D.); *country*=A.F. *cuntrue*, op. M.E. *contre* (*Piers Plowman*), *contrai* (see *Mätzner*), *contre* (*Chaucer*), *cuntrue* (*Prompt. Parv.*); *covey*=A.F. *covée*, op. M.E. *covey* (*Prompt. Parv.*); *journey*=O.F. *journée*, op. M.E. *jornay*, *jurnet*, *journey*, *journé* (see Concise Dict. of Middle English, 1888), *journey* (*Prompt. Parv.*); *motley*=O.F. *motelleée*, op. M.E. *motteley* (*Catholicon*), *motteleye* (*Chaucer*), *mottee* (*Chaucer*), *motte* (*Prompt. Parv.*); *valley*=O.F. *vallée*, op. M.E. *vale*, *valeye* (*Piers Plowman*), *vale* (*Barbour's Bruce*), *valayis*, pl. (*Barbour's Bruce*); *volley*=O.F. *volee*. Conversely, English *-y* is sometimes the representative of O.F. *-ai*, for instance: *very*=A.F. *verai*=Vulg. Lat. *véracum*, op. M.E. *very* (Wyclif), *verray* (*Chaucer*). And finally, it may be to the point to note that *é* is often the Anglo-French equivalent (1) of an older *ei* (*oi*), op. *monée* (in Bozon)=O.F. *monie*=Lat. *moneta*, and (2) of an older *ai*, op. *pees* (in Bozon)=O.F. *pais*=Lat. *pácem*, and *plée* (in Bozon)=O.F. *plait*=Lat. *placitum*.

These facts will, perhaps, be sufficient to show that Dr. Murray in rightly rejecting the *\*coquine* derivation of "cockney" has used language on one point which requires some modification. An English *-ay* or *-ey* does sometimes represent an O.F. *é*, not as a phonetic equivalent perhaps, but in consequence of "Suffice - Vertauschung." What absolutely disproves the French derivation from an *é* form in "cockney" is the fact that *cockné* (*cocknie*, *cockny*) does not occur in any Middle English text.

A. L. MAYHEW.

Swanswick Rectory, Bath: May 12, 1890.

Dr. Murray in his admirable investigation of "cockney" has arrived at the conclusion that it meant "cock's egg," and he has raised the following supplementary question:

"But why did they say 'cock's egg,' and not 'hen's egg'?" That I do not presume to answer, not having been there to ask. Perhaps it was in its origin a child's name; children think more of cocks than of hens."

I venture to suggest another consideration—"hen" was an ancient English word; "cock" was a new-fashioned word at the time in which the compound "cockney" was formed; and we may sometimes observe that the attraction of a new word has caused it to be employed beyond the area which logically belongs to it.

J. EARLE.

#### "FRANCE AND THE REPUBLIC."

Autun: May 12, 1890

The last number of the ACADEMY contains a review of Mr. Hurlbert's work with the above title, in which the reviewer, Mr. Markheim, appears to accept without question several of those misconceptions about the present condition of France which are current in other countries.

First, as to the origin of the Republic, Mr. Markheim says: "Proclaimed in Paris by a mob, it exists in the country by virtue of the control which its partisans have acquired of the central machinery of Government." May I remind your readers that this statement would have been perfectly accurate from the Fourth of September, 1870, to the election of the National Assembly, but that it is now nineteen years out of date? As soon as the National Assembly was elected, the control of the central machinery of Government passed into its hands; and it was not a Republican Assembly. Again, under Marshal MacMahon, who established a temporary oligarchy on the Sixteenth of May, the central machinery of Government was not in the hands of Republicans at all but of monarchists who used their influence to control the elections in a sense hostile to the Republic, yet were foiled by the national will and compelled to resign office. The fact is that the Republic has been established by force of circumstances; the first proclamation by a mob only shows the extreme weakness of the moribund Empire, as the mob was not in itself formidable. This force of circumstances is really the most substantial of all foundations, that of sheer inevitability. The French Republic is there because it is there, and it remains there because no other Government can take its place. It is like a religion which does not exist as being more reasonable than any other, but because no other is able to supplant it. One reason for the existence of the Republic is the death of the monarchical sentiment. Compare France with England in this respect. The English Queen drives out; she stops her carriage to watch some performing bears; millions of readers are interested in the incident; the bear-leader rises to sudden celebrity, and from poverty to a regular income of forty guineas a week. In France this keen interest in royal persons is unknown. Before the recent escapade of the heir to the French throne, the peasantry did not know that there was a Duke of Orleans at all. They hardly know who the Count of Paris is, and they certainly do not know the name or title of his father. Now that the Duke of Orleans is in prison they do not stir a finger to deliver him. In a monarchical country such an incident would give rise to a civil war.

"The Republic," says Mr. Hurlbert, "is condemned by its irreligious creed to be a government of persecution." The expression "irreligious creed" is misleading. The Govern-

ment of the Republic has no creed at all, whether religious or irreligious; its business is simply to keep the peace between the four mutually hostile religions which accept its pay. It has for some years been a part of the policy of the Church of Rome (the three others make no complaints) to represent herself as the victim of persecution; yet there is something inconsistent in her attitude. Diplomatic relations between the Republic and the Vatican are maintained with perfect courtesy on both sides; and during the President's recent tour the bishops and clergy have received him with a cordiality that gave him unaffected pleasure and which he met in the same spirit. Surely this would not be possible if there were any real persecution. The clergy of the four religions are regularly paid; they have complete liberty of religious action, but the Catholic Church (and she alone) appears to have committed the mistake of supposing that the Republic could not last and that her best policy, in view of a near restoration, was to join the aristocratic Opposition. The clergy are now awakening from this mistake, and the consequence is that the relations between Church and State are pleasanter than they have been for many years. The clergy have been extremely afraid of disestablishment, which would be the first step towards any real persecution. They are now beginning to perceive that there is no present danger of disestablishment, as the large majority of influential Republicans are opposed to it. As for laïcisation—concerning which the most preposterous exaggerations find ready credence in England—it has been generally disapproved by the same class of Republicans, and has not been carried out as a Government measure affecting the whole country, but only here and there by the special authority of particular boards. I asked the Bishop here what laïcisation had been done in his diocese; and he only mentioned one case, at Mâcon, in a hospital controlled by a sort of board of guardians. The Bishop told me he had asked the board if they would listen to him. They received him respectfully and heard all he had to say. He added that there has been no laïcisation at Lyons. I myself am on friendly terms with the chaplains of the college and hospital here, and I know that neither they nor the sisters of charity have ever been disturbed. The lycées are all directly under ministerial control, and the chaplains and sisters are maintained in them. Officers and soldiers frequently attend Mass, but their participation in religious functions is no longer compulsory. I may add that even in the laïcised hospitals, any patient may have religious ministration if he expresses a desire for it. However, as I have said, moderate Republican opinion is against laïcisation, as it is against the disestablishment and disendowment of the recognised religions. All that it desires is to live at peace with the established Churches, provided that they, on their part, will refrain from attacking the established Government of the country.

P. G. HAMERTON.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, May 18, 4 p.m. South Place Institute: "Finland," by Mr. Arthur W. Hutton.  
7.30 p.m. Ethical: "St. Bernard," by Mr. N. Wedd.

MONDAY, May 19, 8 p.m. Society of Arts: Cantor Lecture, "Sugar, Tea, Coffee, and Cocoa, their Origin, Preparation, and Uses," IV., by Mr. Richard Bannister.

8 p.m. Victoria Institute: a Paper on "Flint Implements and the Antiquity of Man."

TUESDAY, May 20, 8 p.m. Royal Institution: "The Art of Engraving," III., by Mr. Louis Fagan.

5 p.m. Society of Arts: "The Industrial Arts of Japan," by Mr. Lasenby Liberty.

7.45 p.m. Statistical: "The Position and Prospects of Industrial Conciliation," by Mr. L. L. Price.

8 p.m. Civil Engineers: "The Keswick Water-Power Electric Light Station," by Messrs. Fawcett and Cowan.

8.30 p.m. Zoological: "The Reported Discovery of Dodo's Bones in a Cavern in Mauritius," by Sir Edward Newton; "A new Toucan of the Genus *Pteroglossus*," by Mr. P. L. Sclater; "The Remains of some large Extinct Birds from the Cavern Deposits of Malta," by Mr. R. Lydekker; "Description of the Modifications of certain Organs which seem to be Illustrations of the Inheritance of Acquired Characters in Mammals and Birds," by Dr. Hans Gadow.

WEDNESDAY, May 21, 8 p.m. Society of Arts: "The Mannesmann Process for making Seamless Tubes," by Mr. J. G. Gordon.

8 p.m. Geological: "Micrometric Measurements with the Microscope," by Mr. E. M. Nelson.

THURSDAY, May 22, 8 p.m. Royal Institution: "Flame and Explosives," III., by Prof. Dewar.

8 p.m. Electrical Engineers.

FRIDAY, May 23, 8 p.m. London Amateur Scientific Society: "Stromboli and Vulcano," by Mr. L. W. Fulcher.

9 p.m. Royal Institution: "The Manners and Customs of the Torres Straits Islanders," by Prof. A. C. Haddon.

SATURDAY, May 24, 8 p.m. Royal Institution: "Recent Excavations in Greece," III., by Dr. Charles Waldstein.

8 p.m. Linnean: Anniversary Meeting; Election of Officers and Council.

#### SCIENCE.

*Organic Evolution as the Result of the Inheritance of Acquired Characters According to the Law of Organic Growth.* By Dr. G. H. Theodor Eimer. Translated by J. T. Cunningham. (Macmillan.)

PROF. EIMER has written a long and confused book, whose chapters might as advantageously be curtailed as its title. Every English biologist will have to read it; but only a German biologist could ever have produced it in its present form. Hard study at last educes the fact that its author has really an idea in his head; the pity of it is, he doesn't know how to get that idea into other people's.

At bottom, Prof. Eimer is a thorough-going Spencerian. Yet, oddly enough, he never once acknowledges his obvious indebtedness to Mr. Spencer. His doctrine of acquired characters, and of the evolution of the living world as the result of function, is just a mere one-sided statement of the doctrine presented in the *Principles of Biology*. His theory of heredity is nothing more than the theory of Physiological Units under a new name. In fact, Eimer's answer to Weismann consists in flinging Mr. Spencer point-blank at his head—without acknowledgment. In Germany, this proceeding may perhaps pass muster without detection; in England, it is impossible not to wonder at its cynical frankness.

The chief point which Eimer makes is the one already suggested in the ACADEMY—the impossibility of reconciling psychological evolution with the continuity of the germ-plasm, and its necessary corollary, the non-inheritance of acquired characters. The section which deals with this difficulty is one of the fullest and best in the book; and it must succeed in bringing home to every evolutionary thinker the profound nature of the problems which Weismann's seductive but retrogressive doctrine leaves wholly unsolved.

Among the many important new points brought out by Eimer on the general question in its purely physical aspect is one which supplements that well-known crux of the Weismann school—the growth of entire fresh plants from the fragments of a begonia leaf. It seems that Vöchting took a piece from the middle of a thallus of *Lunularia*

*vulgaris*, and cut it up with a knife into a fine pulp. When this pulp was spread out on moist sand, it soon began to produce from every part of its surface a perfect forest of vigorous young fronds. Now, such a case appears to reduce the doctrine of continuity of the germ-plasm to a pulp like itself. For, if the germ-plasm is indeed so universally diffused as the experiment suggests through all the somatic cells of the entire organism, it is difficult to see how we can even in thought separate the two, or attribute to the germ-plasm that independence of nature and character which the theory demands for it. The case seems rather to favour the extreme opposite Spencerian view, that the reproductive unit is nothing other than the common physiological unit of the organism, told off to build up a fresh individual, instead of being employed to reproduce a lost or worn-out part of the original body.

As a whole, the book is interesting, suggestive, one-sided, clumsy, learned, long-winded, logical, and inconclusive. It contains facts and ideas which it behoves every biological thinker to know; but it is full, at the same time, of half-metaphysical and almost mediaeval notions about organic growth, and it lacks the needful sense of allegiance to strict chemical and physical law. In this respect it sometimes almost suggests reminiscences of Mr. Samuel Butler with his "unconscious memory," which apparently makes the molecules of a developing ovum rearrange themselves without physical intervention by an effort of will in particular orders. Yet Eimer's work cannot be overlooked as a contribution to the development of thought on this profound question; and many of its suggestions have no small value as mental obstetrics. Mr. Cunningham's introduction contains some useful hints, and in particular sets forth a suppressed letter to *Nature* whose argument seems sound, and encloses a difficult nut for the Weismannites to crack.

GRANT ALLEN.

#### SOME CATALAN PUBLICATIONS.

DON JOSEPH BALARI Y JOVANY, professor of Greek in the university of Barcelona, has, in the intervals of his academic work, busied himself with the philology of his native Catalan tongue, and, in a few little pamphlets, put forth some interesting results, which, as they may be new to many Romance scholars in England, may well be noticed here.

In *Etimologías Catalanas* (Barcelona: Jepús), the derivation of the curious word—*anyor-ança* (*angor*)—“la pesadumbre que causa en el ánimo la ausencia ó privación del objeto ó cosa amada que te desca y espera cas vehemencia,” an idea which the Portuguese express by the word *saudade*. Verdaguer uses the Catalan word in his well-known verses to the Infanta Maria de la Paz, now Princess of Bavaria.

“ Sabesseu lo Català  
Sabrian que es anyoransa  
la malaltia dels cors  
transplantats à terra estranya,  
la que degueren sentir  
quan lo vostre's transplantava  
espanyola per gentil  
à les boyres d'Alemanyà.”

The professor also gives the derivation of *esquerdalench* [\**excarnatincus*] = *décharne*, a word which only one of the five translators of

the great Catalonian epic *Atlántida* has translated correctly. He explains the origin of a common adage of the country, “alt com un Sant Pau,” “as tall as St. Paul”—which, as the church tradition (see the life of St. Thecla, by Simeon Metaphrast) especially mentions Saint Paul as small of stature, *βραχὺν τὴν ἡλικίαν*, was a puzzle—by a native mediaeval custom. At great feasts and festivals, the guilds walked in procession; and the “espaderos” carried the great sword of the city, the biggest and tallest man being selected to represent St. Paul with the instrument of his martyrdom.

In *Estudi Etimològich y comparatiu* (Barcelona: Giró) the words, *cancar*, *cancelli*, *callar*, *calle*, &c., are studied in an ingenious article which originally appeared in Spanish in the first number of *España Moderna*.

The little essay *Influencia de la civilización Romana en Cataluña comprobada per la orografía* (Barcelona: Verdaguer) is an excellent piece of work, and shows ingeniously how the arrangements of a Roman amphitheatre so impressed itself on the popular imagination that the names for certain natural features of the country were actually borrowed from them. The words *bala* (*balteus*), line of scarped cliff; *grau* (*gradus*), a shoulder or shelf; *puig* (*podium*), an isolated hill; *càrcara* (*carcerus*), a confined valley; *espina* (*spina*), a ridge; *mola* (*metula*), a conical peak; *areny* (*arenium*), a dry flat; are instances of this. A study of the words used for “rock” is also included. The words *cot* (*cotem*, *cautes*), and *petra*, are shown to be regularly used in the territory between the Pyrenees and the Llobregat; *pinna* to be used outside this district; *quer* on the Ampurdanesa march; and *roca* to be found on both sides of the Llobregat. The forms *Querbruno*, or *Korrobruno*, *Rochabruna*, and *Petrabruna* are all applied in different documents to the same place. We look to Prof. Balari y Jovany for a complete study of Catalonian local names. It would be a task worthy his powers and of no small historical importance.

It is a pity that so little of the excellent work, historical and literary, beginning to be done in Catalonia should be known in England.

#### CORRESPONDENCE.

##### A LATE BABYLONIAN TABLET OF ASPASINÉ.

British Museum: April 25, 1890.

By the kindness of Mr. W. Lucas, who allowed me to copy the tablet, I beg leave to place before the readers of the ACADEMY a tentative rendering of a Babylonian inscription of the time of a king called Aspasiné, which throws considerable light on the condition of Babylon at a late date:

“Who sought (?) . . . . . Nabû-sum-usur, the ss[tam of E-saggil] . . . . since he has . . . . . Month Sivan, 13th day, year . . . . . Aspasiné, king.

“(In the) month Iyyar, the 24th day, the 185th year, [Aspasiné] king, Bél-máhar, the *satam* of E-saggil, and the Babylonians, the congregation of E-saggil, took counsel together, and said thus: Itti-Marduk-balatu, the *Galdu* over the city of the Ubbudtu (ministers or temple-servants) of the houses of the gods, the scribe of Anu (and) Bel, the son of Iddin-Bél, who formerly [stood?] at the side of Aspasiné the king, who [relieved?] want in the gate of the king, and therefore thus it is [that?] Bél-ahé-usur and Nabû-muséti-kurri, his sons, find all the keep for keeping (him). [It has been decided?] in the presence of this Bél-máhar and the Babylonians, the congregation of E-saggil, that “from this day, of this year, one man of silver, (for) the sustenance of Itti-Marduk-balatu, to their father, for Bél-ahé-Iddin and Nabû-muséti-kurri, from our need, we will give.” The sustenance (?), whatever Itti-Marduk-balatu, their father,

has taken, for (his) keep they shall keep, and they shall give (him his) due for this year.

“With Bél-ahé-usur; Nûr; Muranu; Iddin-Bél; Bél-ahé-usur; the priest of Anu and Bel; and the second priest of Anu and Bel.”

[Here follows a seal impression.]

I do not pretend to analyse the date given, “year 185th”—possibly the era of the inauguration of the temple; but the name Aspasiné might be the Babylonian form of Vespasian, the Aramaic being *אַשְׁפָזִיאן* or *אַשְׁפָזִיאָן*. This would bring down the date of the Babylonian (Assyrian) language and script as late as A.D. 69-79.

I hope to publish shortly the original text, when I shall take the opportunity of trying to improve the tentative rendering here given.

THEO. G. PINCHES.

P.S.—Since writing the above, Prof. Terrien de Lacouperie has suggested to me another identification, namely, that Aspasiné is the same as “Hypassines” (or Spasines), the Kharacenean king who began his reign in A.D. 129. This would make the era Seleucian, to which, it must be confessed, the style of the tablet points.

T. G. P.

#### SCIENCE NOTES.

AT the last meeting of the Mathematical Society, held on May 8, a resolution of cordial thanks was voted to Lieut.-Col. J. R. Campbell for his generous donation of £500. The gift was fettered by no conditions, but is to be invested, or otherwise made use of, in any way the council may judge best for the good of the society.

M. JANNETTAZ, of Paris, a high authority on precious stones, has communicated to the Mineralogical Society of France the results of his recent examination of the inferior kind of turquoise known in trade as *turquoise de nouvelle roche*. It is generally supposed that this consists of fossil bone, or ivory, coloured by phosphate of iron; but its exact composition has been somewhat doubtful. M. Jannettaz shows that his specimen consists of 72 per cent. of tribasic phosphate of lime, and 10.7 of carbonate of lime, with 16.82 of hydrated tribasic phosphate of iron. It is, therefore, clearly of organic origin, and owes its bluish-green colour to the presence of vivianite.

#### PHILOLOGY NOTES.

THE issues of the Pali Text Society for the current year will be the third volume of M. Léon Feer's *Samyutta*, Prof. Windisch's *Iti-vuttaka*, and the usual *Journal*. Of these, the first is all in type, the second is quite ready for issue, and the third is at press. The *Journal* will contain an edition of the *Saddhumma Sangaha*, a complete alphabetical index to all the *Jataka* stories, and a table of contents to the *Visuddhi Magga*.

MESSRS. GEORGE BELL & SONS have published this week the new edition of *Sabrinæ Corolla*, upon which Dr. Kennedy, the survivor of the original “tres viri,” is known to have spent the very last days of his life. The preface is signed by H. H., who himself almost belongs to Kennedy's generation; and by R. D. A. H., who represents the Epigoni at Kennedy's university. From this memorial preface we must be content to quote only the following extract:

“Illi igitur, talēm virūm, quisnam omnium quibus huiusmodi carmina cordi sunt, non in omnem commendare memoriam velit, inter criticos et grammaticos primarium, inter poetas elegantisim, inter praeceptores omni laude maioren?” The book has been increased considerably

in bulk from time to time since its first appearance in 1850, though it no longer contains the original woodcuts. It is now printed at the Chiswick Press with graceful initial letters; but the Greek type can only be called tolerable, being far inferior to what we have seen lately from Athens and from Christiania. Among the new pieces we observe a version in Greek iambics by R. D. A. H. of a fragment of Tennyson's "The Revenge," which is oddly called "The Armada," the same mistake being implied in the heading of the Greek. Nor do we care for the title of "St. Denis to St. Cupid," which is given on the same page to Lovelace's well-known lines to Lucasta. For "cui" in the corresponding Latin heading *lege* "qui." The entire set of these elegies seem to us below the standard; and, in particular, we are astonished that the editors should have sanctioned for the fourth couplet such a banal rendering as

" si clipeo potius, si basia iungimus ensi,  
ardentiae magis corde perimus ecum."

*Hermathena*, which continues to bear on its cover that it is "a Series of Papers on Literature, Science, and Philosophy by members of Trinity College, Dublin," has become almost as purely classical as the *Journal of Philology* or the *Classical Review*. The current number contains elaborate reviews—by Robinson Ellis (Hon. LL.D. of Dublin), of Owen's "Tristia"; by Prof. Tyrrell, of Verrall's "Agamemnon" (extremely severe), and of Tucker's "Supplices"; by W. J. M. Starkie, of Ellis's and Postgate's "Catullus"; by L. C. Purser, of Haigh's "Attic Theatre"; and by Prof. Abbott, of Margoliouth's "Ecclesiasticus." It is, no doubt, well that English scholars should thus receive praise or blame from outside; and no one will now charge the "silent sister" for not producing her own editors. But from a periodical with the pretensions of *Hermathena* we look for something more than textual criticism. Surely classical subjects may be found that demand the same kind of treatment that we find in the two theological articles, which happen also to be the longest in this number. These are Dr. Quarry's notes on the Clementine Homilies and the Epistles prefixed to them; and Dr. Gwynn's careful examination of the older Syriac Version of the Four Minor Catholic Epistles. We cannot forget that Prof. Allman's History of Greek Geometry from Thales to Euclid first appeared in the pages of *Hermathena*.

*A Simplified Grammar of the Spanish Language.* By W. F. Harvey. (Kegan Paul & Co.) This little Grammar of the Spanish language is not without its merits. The original Latin forms, with the particular case of each from which the Spanish words are derived, are given for the principal particles. This will render the Grammar of great service to many who cannot consult longer works. Equally worthy of commendation is the mention of some of the older Spanish forms; but this, unhappily, is done so irregularly and intermittently that it loses half its value. We have been quite unable to discover the principle on which the examples given have been selected. It would have been so easy to have made these examples specimens of the history of phonetic changes in Spanish, e.g., when giving *hablar-fabulari*, to have pointed out the general gradual change of the Latin *f* (and sometimes *g*) into *h*, till its present real extinction in the current spoken language, contemporaneous with its survival in some of the dialects. Of course, in a book of this kind much must be omitted; but there are omissions here which will be a sore stumbling-block to a young student, e.g., the verb *estar* has no paradigm at all. The assertion that Arabic "has left no traces of its influence on the grammar and

pronunciation of Spanish," seems to us doubtful. Why is Valencian omitted among the dialects of Catalan? Still, if these negative defects were all, we should not have much to complain of. But, unfortunately, the book is disfigured by what we can only designate as culpable carelessness. Looking over a work of this kind we cannot help asking ourselves what is the office of an editor of such a series? Can Dr. Reinhold Rost have gone over the MS. or the proofs of this little book? It consists of only forty-nine widely printed pages—it does not contain more matter than an ordinary article in one of the larger reviews—yet it is full of misprints and blunders. We are quite unable to make out the "Conspectus of the Conjunct Pronouns" on p. 15. On p. 26 "alento" is a misprint for "atiendo"; and the differing forms of these verbs should have been explained, by showing that they really come from a different Latin root. P. 27, "guerer" is for "querer"; p. 35, "son amado, I am loved," for "soy amado"; p. 36, "anoche, it grows night," for "anochece"; p. 45, "comparison of equality," both rule and example are wrong. "Juan es tanto docto como Carlos" is not Spanish; it should be *tan*. P. 47, "Echar á pique" means "to be within an ace of"; "estuvimos á pique de perdernos, 'we were within an ace of being lost,'" is a most extraordinary slip. Of course, it should be *estar*. How could *estuvimos* have anything to do with *echar*? Even the specimen translation, p. 48, is blundered. Speaking of art "no tiene bastanta materia para *abullarlos*, pero tiene industria para *realzarlos*," does not mean "has not sufficient matter to enlarge them (i.e., the passions of the soul), but has ingenuity to *realise* them," but "has not sufficient materials to give them, bulk or body, but has skill to heighten them." These mistakes are not all, but enough have been given to show the need of thorough revision before a second edition of this work appears.

#### MEETINGS OF SOCIETIES.

##### ARCHAEOLOGICAL INSTITUTE.—(Thursday, May 1.)

The Rev. Sir Talbot Baker, Bart., in the chair.—Chancellor Ferguson read an interesting paper on "Some Dummy Picture-board Grenadiers from Carlisle."—Mr. J. Park-Harrison delivered the second part of his lecture on "Anglo-Norman Ornament Compared with Designs in Anglo-Saxon MSS." He said he had already mentioned in the first part of his paper (1) that the evidence obtained by Mr. J. H. Parker and M. Bouet at Caen showed conclusively that the style now termed Norman did not exist in Normandy at the date of the Conquest; and (2) that there were numerous architectural details in illuminated MSS. of pre-Norman date which, it could scarcely be doubted, were derived from existing buildings. Photographs were exhibited of Saxon churches which exhibited similar features. He believed Britton's view—that the Normans, when rebuilding English churches on a larger scale, adhered both from policy and choice to the severe style of architecture they brought with them—to be generally correct. While, however, Remigius built the three great portals at Lincoln in identically the same style as the Conqueror's church at Caen, the narrow arches on either side, if of contemporary date, afford an early instance of the adoption of the roll mouldings and ornamented labels which occur in the Saxon church at Stow, as well as in the picture of "Dunstan" in the Cottonian MS. *Claudius A. 3*, the date of which is *circ.* 1000. Numerous features derived from Caedmon's Paraphrase, and other illuminated MSS. of the same period, were shown to correspond with details in Anglo-Norman churches. In Oxford cathedral this was especially the case; but, as the weathering of the majority of the choir-capitals contrasts with the sharper lines of the carving believed to be of twelfth-century date, this, Mr. Harrison said, would appear to afford

sufficient proof that the interlacing stalks and other peculiarities in four of them, and the acanthus foliage in two (a revival of which, according to Prof. Westwood, took place in the tenth century), belong to the period which documentary evidence would lead one to select—viz., the beginning of the eleventh century. The "break of joint," which has been detected in more than one place in the eastern half of the cathedral, and the fact that vaulting ribs were not contemplated when the choir aisles were built, point to the same conclusion.

##### ELIZABETHAN SOCIETY.—(Wednesday, May 7.)

FRANK PAYNE, Esq., in the chair.—A paper by Prof. Edward Dowden on "The Poetry of John Donne" was read. It is as the founder of a school of English poetry that Donne is ordinarily set before us. We are told that in the decline of the greater poetry of the Elizabethan period a "metaphysical school" arose, and that Donne was the founder, or the first eminent member, of this school. Prof. Dowden disbelieved in the existence of this so-called "metaphysical school." Much of the most characteristic poetry of Donne belongs to the flood-tide hour of Elizabethan literature; to the time when Spenser was at work on the later books of the "Faerie Queene," and Shakespeare was producing his early histories and comedies. There was no special coterie or school of "metaphysical poets," but this writer or that yielded with more *abandon* than the rest to tendency of the time. It is not by studying Donne as the leader of a school that we shall come to understand him. We get access to his writings most readily through his life, and through an interest in his character as an individual. The story of his life is an Elizabethan romance, made the more impressive by the fact that the romance is a piece of reality. Prof. Dowden proceeded to criticise Donne's most characteristic poems, and concluded his paper by an analysis of the fragment (written in an elaborate stanza of his own) "The Progress of the Soul." We may lament that he did not carry out his complete design of this poem; for, though the poem could never have been popular, it would have afforded, like the Scotchman's haggis, "a handle of miscellaneous feeding" for those with an appetite for the strange dishes set before them by Donne. There was scope in Donne's design for a history of the world; the deathless soul would have been a kind of Wandering Jew, with this advantage over Ahasuerus—that it would have been no mere spectator of the changes of society, but itself a part and portion of the ever-shifting, ever-progressing world of men.—The discussion which followed was opened by the chairman, and continued by Mr. James Ernest Baker, Mr. W. H. Cowham, Mr. Henry Hoare, Mr. W. Thompson, and other members of the society.

##### NEW SHAKESPEARE SOCIETY.—(Friday, May 9.)

DR. F. J. FURNIVALL in the chair.—Mrs. C. Stopes gave a short account of this year's Birthday Festival at Stratford, and mentioned that she was urging upon the Corporation the desirability of printing, in a cheap form, all the documents in their possession relating to Shakespeare and his time.—A paper upon M. Jusserand's book, "The English Novel in the time of Shakespeare"—shortly to appear in English form—was read by Miss L. Lee, its translator. M. Jusserand, at the outset, declares that his book is not a study of the novel with special reference to Shakespeare. This subject had usually only been treated with reference to the drama; but it was worthy in itself of separate study. Miss Lee, however, had selected those passages which had some connection with Shakespeare for special attention that evening. The history of the English novel was usually supposed to date from Defoe and Richardson. The demand, however, had set in much earlier; and in the Elizabethan period there were writers who even succeeded in making an income out of their novels, while they were translated freely into French. Many, as in our own day, dealt with contemporary life and character, introducing thinly-veiled likenesses of real personages. Of the English romance, "Beowulf" was the oldest example; but it is from the French occupation of

these islands that the modern romance really dates. The story-telling of Chaucer had had little effect on the growth of the national novel. It is to be noticed that fiction occupies a large part in the catalogues of Caxton; and this brings us to the "Mort d'Arthur," the greatest romance, and most powerful for influence, of any time. Women then, as always, were the most omnivorous readers of novels, and called for and obtained a class of book written specially for them. Unquestionably the most popular of this sort were "Euphues" and the "Arcadia," the former continuing long to be the name to conjure with, inspiring imitations, continuations, &c. of every degree. After these come Greene and Lodge, Greene's stories being veritable "Scènes de la vie de Bohème." His well-known complaint of plagiarism is the ever-constant complaint of the novelist against the dramatist. Of his stories, "Pandosto," well known as the source of the "Winter's Tale," was the most famous. As to Sidney's "Arcadia," it was borrowed from by Richardson, who took from it both the name "Pamela," and also an incident. Besides romances, there were many realistic tales. Of these, Nash was the most important writer, his "Jack Wilton" being the most popular. The century that followed Shakspere's death saw little progress in the development of the novel.—The chairman remarked on the interesting results which always came from a French mind being brought to bear on English work, as was seen also in the case of Taine.

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ARISTOTELIAN SOCIETY.—(Monday, May 12.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—The subject originally announced for discussion having unavoidably fallen through, the president opened the evening's proceedings by reading a paper on "The Ego." The treatment of this question requires the combination of a philosophical analysis with a psychological one, an analysis of consciousness with an analysis of the conditions upon which its genesis depend. Consciousness, as we learn from philosophy, is the only evidence we have for the existence of anything whatever, including that of its own supporter or Subject. The difficulty of the Ego question consists in this, that the perception of an agent or agency as such is never an immediate but always an inferred or constructive perception. This is equally the case where the agent in question is our own Self. And this difficulty is merely veiled, not removed, by calling the agent or agency immaterial, spiritual, transcendental, or by some similar name. These and such like terms do not give us that immediate knowledge which is our real desideratum, though they seem to do so by the mere fact that the names have a popularly admitted connotation. Now the particular phenomena in which we trace the union of the two—the Subject and its Consciousness—are the phenomena of Volition, the consciousness of agency being rendered distinct only in and by the consciousness of a choice between alternatives, which are presented prior to the act which adopts one of them to the exclusion of the other. These are also the acts which (1) actually build up the character, (2) give us the sense of acting or not acting according to our better knowledge, and therefore (3) make us aware of our responsibility as moral beings, or Persons in the full sense of the word.

#### FINE ART.

THE BRITISH MUSEUM CATALOGUE OF GREEK COINS.—*Pontus, Bithynia, and Bosporus.*  
By Warwick Wroth. (Printed for the Trustees.)

The untiring authors of the British Museum Coin Catalogues have at last crossed the sea, and moved on into Asia, after spending so many years in completing the European section of their work. The present volume marks the fact that more than half the Greek coins are catalogued, and makes us realise that the laborious task will some day actually

reach its end, and the long shelf of dark blue books cease to extend itself. The present volume is brought out by Mr. Wroth, and is the second of his contributions to the series; his *Crete* was noticed by us in 1888.

The coins contained in this volume are of a class in which the British Museum is not nearly so rich as in most sections. The regal series of the houses of Pontus and Bithynia are especially weak; in the former there are no coins in the Museum of Mithradates I., Mithradates III., Laodice, and Polemo I. In the latter the tetradrachm of Nicomedes I., the bronze of Ziaelas, and the gold stater of Nicomedes II., are missing. All these coins are, of course, rare—some indeed unique, but it is seldom that we find the Museum with so many *desiderata* in any one department. Still even here the coins represented are numerous enough to make a reference to the gaps in the cabinet rather invidious.

From the first the Museum has followed in its classification the system of Eckhel. The present volume brings out one of the few faults that can be charged against that father of modern numismatics. In accordance with the geography of his day, he made Europe cease at the Don, not at the Caucasus; hence he split in two the Greek cities on the northern shore of the Euxine, whose coinages are very closely connected, and put Panticaeum into Europe and Phanagoria into Asia, though both geographically and historically they had everything in common. To understand the numismatic history of the Cimmerian Bosporus it is necessary to put together this volume *Pontus*, and the *Thrace*, &c., which came out more than ten years ago, before the present delightful prototype engravings were introduced into the Museum publications.

In consequence, too, of Eckhel's arrangement the coins of the long dynasty of kings of Bosporus find their way into this volume, though those of their kindred and namesakes, the kings of Thrace, in the first century A.D., do not. Of the series of the Rhometales and Cotys and Sauromates family who reigned in Bosporus, the Museum has a very fair selection, mostly acquired, as Mr. Wroth notes, in the Thomas sale of 1844. The series of their coins possesses considerable interest, as showing the state of civilisation on the borders of the Roman empire in the first four centuries of the Christian era. The earlier pieces, down to about the time of Hadrian, are creditably executed by workmen who were often quite up to the level of the Roman art of the day; but, for some unexplained reason, everything

goes suddenly to ruin after the middle of the second century with a rapidity far exceeding the contemporary degradation of art within the empire. By the time of the kings who were contemporary with Severus the workmanship of the coins becomes quite barbarous; by the epoch of Diocletian they are rude lumps of copper with illegible inscriptions and hardly-human heads on obverse and reverse. Probably, however, we ought rather to wonder the kingdom of Bosporus survived at all, when in the third century the barbarian tribes behind it in the inland were already in full movement, than be surprised at the decay of civilisation which had taken place within its boundaries.

Of the Greek towns on the south shore of the Euxine, Sinope alone began to coin early, and the types of that town were unfortunately rather uninteresting. There is a great dearth of large pieces all along the coast, drachms being much more usual than didrachms, while the tetradrachm is unknown till the time of Alexander. The Persic standard prevailed everywhere—except at Heraclea and Sinope, where the Aeginetan was in use; and of those places it was the former alone which issued didrachms. Thesedidrachms of Heraclea, produced in the second half of the fourth century, are the only pieces in this volume which are of first-rate artistic importance. The coins of the tyrant Clearchus with the heads of Heracles and Tyche are especially pleasing. Heraclea at a later time had an issue of Attic tetradrachms, with the obverse copied from the Heracles' head on the coins of Alexander, which have considerable merit. Contemporary with these were some fine didrachms of Amastris, bearing a young head in a Phrygian cap, which the elder numismatists used to describe as the Persian Princess Amastris who founded the town. Mr. Wroth, however, is quite right in disowning this identification, and calls the personage represented Mithras. It is rather interesting to notice the way in which the kings of Pontus in the third and second centuries before Christ treated the Greek towns which fell within their sphere of influence. Like the Romans in later days, they generally suspended the silver municipal coinage, but permitted the copper to continue. Mithradates the Great issued no copper of his own, but made all the towns of his empire adopt uniform types, though they were not compelled to place the regal name on the coins. At Amisus, however, some silver was struck, probably by Mithradates III., which bore besides the town's name the inscription BA MI (Βασιλέως Μιθραδάτου); but such issues were rather exceptional, and the Museum does not seem to own any of them.

The heads of the earlier Pontic kings are very characteristic portraits, and show a considerable family resemblance. Mithradates the Great, however, does not seem to have taken after his ancestors; he shows quite a different type of features on his earlier coins, which are obviously very faithful likenesses. On his later coinage, that with the stag on the reverse instead of the Pegasus, his head is idealised quite out of knowledge, and shows no signs of the advancing years which had come upon him since the first Mithradatic war; in B.C. 67 he looks rather younger than in B.C. 97.

The coinage of the kings of Bithynia is very inferior in interest to the Pontic series. Except Nicomedes I., the founder of the dynasty, they all, without exception, used the same types, their own heads and a standing Zeus. These monotonous issues lasted for 154 years on end, and had we not the dates it would be quite impossible to distinguish from each other the coins of the later kings. Nicomedes I. used a type which has caused some dispute, an armed female figure, in which Mr. Wroth (following M. Reinach) sees the goddess Bendis, though other writers call it the personification of Bithynia.

The next part of the series will, we suppose, include the magnificent series of

Cyzicene staters, which, for interest, surpass any of the other issues of Asia. They will go far to make up a whole volume to themselves.

C. OMAN.

#### THE ETCHED WORK OF WILLIAM STRANG.

To what level Mr. Strang will eventually rise as a designer of power and imagination it would be rash to prophecy; but this collected exhibition of his work shows that, technically, he can do pretty well what he chooses in black and white, and that he has a fertility and strength of invention which would equip half a dozen artists of an ordinary type. But he not only has invention, he is a humorist in the large sense, a very human artist always. His ticket (which is worth keeping) tells you this. "Walk up," it seems to say, "I will show you humanity as I see it. Here, as a sample, are a few human beings who interest me." It is evident from this "ticket" that it is not the rich and the gay, but rather the poor and the miserable that interest him in life; and that it is not the exquisite or the elegant, but the grave and characteristic that he strives after in art.

If we take the first page of his catalogue we shall find nothing more cheerful than "The Shepherd's Wooing" (3). This is rather a sedate business, in delineating which the heart and imagination of the designer appear to have been much less engaged than in the fine conception of "Job and his Comforters" (4); or the melancholy masterpiece of "The Soup Kitchen" (9), a subject not uncommon in modern art, but seldom, if ever, treated with such pathetic simplicity or such excellent skill.

Mr. Strang's "criticism of life" is not a cheerful one; but it is at least characteristic of its time, and is, in this respect, in somewhat strong contrast with his artistic style or styles, which remind one rather of the National Gallery than the Royal Academy. The fine mezzotint "Head of a Woman" (11) is almost equally suggestive of Millet and Perugino, while "The Dissecting Lesson" (10) looks like an illustration of one of Mr. Henley's hospital lyrics, by a pupil of Rembrandt. Such clashings of natural and artistic inspiration are common throughout Mr. Strang's work; but occasionally, as in his portrait of Mr. W. H. May (29), or in the fine studies of heads in "Taking the Oath" (7), he is content to be as modern in style as in sentiment.

Mr. Strang's subjects, so far as they extend at present, may be divided into (1) scenes from the Bible; (2) illustrations of ballads, &c., of a weird kind; (3) studies of modern life, including portraits. In the first of these he has frequently chosen to adopt the style of Rembrandt, which enables him to treat the subjects in a familiar manner, and to indulge in all sorts of bizarre effects of light and shade. To most of these the fine arrangement of the composition and the impressive chiaroscuro give a striking dignity, which even the outlandish costumes and unselected figures are unable to impair. Sometimes, as in "Manoah's Offering," the conception is so vivid and strange as to give the thrilling effect of a real vision; sometimes, as in "The Woman in the Temple" (73), the scene is conceived with singular freshness, pathos, and dramatic force. In others, like "The Last Supper" (133), while our admiration is given to the technique, the familiarity of the conception verges on the grotesque. On the whole, while the scenes from the Bible display most fully the range of Mr. Strang's imagination, they are also the most unequal.

In his illustrations to *The Pilgrim's Progress*

(57 to 69), Mr. Strang has a subject well suited to that quietude of treatment which is one of his characteristics even where his theme is most passionate. They are in the spirit of the author—simple, strong, and clear, but full of imagination. Apollyon is terrible enough, and Mercy in her home as peaceful as she can be; but the one is not strained nor the other tame. Greater play is given to his weird imagination by the ballad of "The Brownie of Blednock." Here Mr. Strang is thoroughly at home, and his conception of the Brownie is so strong that it is not likely to meet with a rival. The moonlight scene (20) is about as "uncanny" as it can be; and the figure of the woman laying "a mouldy pair of her sin man's breeches by the brose o' Aiken-drum" is remarkable for its fine free gesture and large design. Yet of his "illustrations" perhaps those to "Death and the Ploughman's Wife," a new ballad written by the artist himself, are the best, as they are the latest. Their chief fault is a mixture of styles. The first is almost like a German woodcut, the last is like the artist's "Soup Kitchen," i.e., as nearly "pure Strang" as it can be; and between the two there is more than one change. Nor does the "Ploughman's Wife" keep her individuality throughout the story. With these reservations, there is little to be said except in praise of the dramatic power with which the story is told. Especially fine are the scenes in which death plays his part. In execution they are also fine, though not beyond criticism. In the landscapes, though generally appropriate in sentiment, there is too great willingness to depend upon the conventions of others. They often degenerate into mere "scenery," and want that touch of his own personality which Mr. Strang nearly always manages to give even to the least original of his figures.

In his pictures of real life, such as "Taking the Oath" (7), "The Rehearsal" (30), "A Sale of Prints" (40), "The Preacher" (94), and "The Salvation Army" (100), you see an acute observer of human life, intent to seize and emphasise those expressions which are most earnest and full of character. Sometimes, as in "The Preacher," the emphasis borders on caricature; sometimes, as in "The Salvation Army," the interest of the artist is too much engaged upon the expression of the faces to pay sufficient attention to general aspect. Whatever may be the faults of the Salvation Army, its soldiers are at least neat and brisk. But, however he may fail here and there to do quite what we would wish, Mr. Strang's pictures of modern life are the most sincere and the most earnest that I know, penetrating far below the ordinary depth of the *genre* painter, and showing an insight into character and a width of sympathy which are rare indeed.

It is to be hoped that this collection of Mr. Strang's etchings will help to obtain a wider recognition for an artist who is not only a designer of unusual power and an etcher of unusual skill, but a true poet. If so, it will scarcely be from any great effort of the artist to meet the popular taste. On the contrary, he would seem at first sight to strive with all his might to hide his light under a bushel. He chooses subjects which to many will be unattractive, if not repulsive; and he treats them in a manner which is so often like that of some other well-known artist that his real originality of invention is obscured. I heard someone remark at the Exhibition that it was like Legros, Rembrandt, and Millet shaken up together in a bag; and I was not surprised, nor should Mr. Strang be surprised. The chief defect in the criticism was that it made no mention of many other artists in the bag, certainly not the least of whom is William Strang.

COSMO MONKHOUSE.

#### RECENT EXCAVATIONS IN CYPRUS.

EXCAVATIONS have recently been conducted at Tomassos in Cyprus, on behalf of the Royal Museum at Berlin, by Mr. Max Ohnefalsch-Richter, who for ten years past has been active in archaeological work in the island. A large number of graves have been opened belonging to the transition period from the bronze to the iron age. Most of the vases found in these graves are hand-made, though some of the same size and form were turned on the potter's wheel. A mass of helmets, coats of mail, swords, lances, daggers, axes, knives, candelabra, kettles, buckles, &c., have been dug out. Among the iron swords are several gigantic specimens, whose hilts are adorned with ivory, and with bronze nails tipped with amber or silver heads. Golden armlets have also been found, similar to those discovered by Dr. Schliemann at Troy. Colossal iron spears, with hooks and wooden shafts, had been placed in the left corner of a grave, so as to form a pyramid. Evidence was obtained of horse and dog burial, which seems to point to a northern custom.

At a recent sitting of the Archaeological Society at Berlin, Mr. Furtwängler made a further communication referring to the most recent results of the researches of Mr. Ohnefalsch-Richter. On the site of two sanctuaries a series of votive gifts were unearthed—among them, a quadriga, with its charioteer, in half-life-size, done in chalk; a colossal statue; and two archaic bronze statuettes. Graves dating back to the bronze age were opened, in which no iron whatever was found, and all the pottery was hand-made. Richer results were obtained in the burial places of the subsequent Graeco-Phoenician period, with their splendid stone architecture. In two of them, which probably belong to the first half of the sixth century B.C., parts of the architecture imitate a wooden structure of very archaic type. A grave chamber has dark doors, with an imitation of wooden locks. This points to a more ancient architecture in timber-work, as was argued by the late James Fergusson, in connexion with some parts of the Lion Gate at Mycenæ. Among other curious finds may be noted a helmet with a very complicated visor in hinges.

In a paper on "The Pre-Babylonian and Babylonian Influences in Cyprus," as well as in more recent writings, Mr. Max Ohnefalsch-Richter has expressed his belief that the oldest stratum of Cyprian culture was Phrygo-Thrakian, kindred to that of ancient Troy. This pre-Phoenician and pre-Hellenic element he now unhesitatingly attributes to the great Germanic stock. The most primitive architecture of the island he holds to be of the same origin.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. HUBERT HERKOMER has been elected a full member of the Royal Academy. His Associateship dates from June 1879, when—as he has himself recorded—Miss Elizabeth Thompson, now Lady Butler, ran him so close that he only got in by one vote.

A NUMBER of miscellaneous exhibitions will open next week. Mr. Thomas McLean will have on view, in the Haymarket, Mr. E. J. Poynter's new picture, "The Queen of Sheba's Visit to King Solomon"; at the Fine Art Society's there will be a series of sketches in Egypt, Algiers, and Tunis, by Mr. Ernest George; at Messrs. Dowdeswells', a large collection of old Indian and Persian pictures and MSS., formed by Col. H. B. Hanna; at Messrs. Howell & James', their fifteenth annual exhibition of paintings on China by lady amateurs

and artists; in the building of the "Niagara" panorama, a series of sixty pictures of American and Canadian scenery painted by Mr. C. A. de L'Aubinière; and in the hall of the Armourers' and Braziers' Company, Coleman Street, an exhibition of modern armour, blades, and work generally in brass, bronze, copper, and other kindred metals, manufactured by British subjects.

NOTWITHSTANDING the very large edition prepared of *Royal Academy Pictures, 1890*, Part I. is already nearly exhausted, and will not be reprinted. Part II. will be issued on May 16, and the third and concluding part will be ready before the end of the month.

A SECOND edition of Mr. Harry Furniss's *Royal Academy Antics* has already been called for, the first edition having been exhausted within a few days of its publication.

As the committee of the Society of Medallists made no award of prizes in April, another competition will take place in the autumn, when prizes of £20 and £5 will be offered for medals in metal or models of medals in plaster. Objects in competition should be sent to the hon. sec., Mr. H. A. Gruer, British Museum, by October 1.

THE next meeting of the Royal Society of Antiquaries of Ireland will be held at Kilkenny, the cradle of the society, from May 20 to 23. Besides the reading of papers, two excursions have been arranged: (1) to Gowran, Inistioge, and Jerpoint; and (2) to Freshford, Kilcooley, and St. Kieran. The objects of interest to be visited in these excursions include the Round Towers of Tullowheerin and Fertagh, and the birthplace of Bishop Berkeley.

THE Belgian Government has bought for the Brussels Museum, at the price of 80,000 frs. (£3,200), the celebrated picture by Rubens representing four heads of negroes, which was formerly in the Demidoff Gallery.

THE last number of the *American Journal of Archaeology* (London: Trübner) consists almost entirely of papers by students of the American School at Athens, describing the results of recent excavations. Perhaps the most interesting is that containing the fragment of the preamble to Diocletian's edict "De Rerum Venalium," which was found at Plates in April 1889. As stated in the ACADEMY of last week, another fragment, containing a portion of the text, was found this year in the same neighbourhood. In the introductory article, Prof. Adolph Michaelis, of Strassburg, suggests a new arrangement of the relief from Thasos, now in the Louvre, of the Nymphs and Graces with Apollo. The archaeological news and summaries of periodicals which make up the number are as full and as valuable as ever.

### THE STAGE.

AT THE HAYMARKET.

EXCEEDINGLY interesting matinées have been given at the Haymarket on Wednesday last and on Wednesday in the previous week. I was at the first of the two, which, at all events, for one or two people concerned, had something of the excitement of an experiment; but the programme was the same on both occasions. A late arrival prevented me from seeing more than half of Miss C/o Graves's short one-act piece, called "Rachel," and said to be founded on an incident in the life of the great French actress. Perhaps I was not very greatly a loser. What I did see failed, at all events, to burden me with any sense of remorse on account of unpunctuality. An instinct told me—when Miss Laura Villiers

(as Rachel) was reading a letter, not very well, not very ill, but as people do read letters on the stage—an instinct told me I had not done wrongly in my tardy arrival; something better than that remained to be seen. Miss C/o Graves, as a writer, is ambitious, and probably has a right to be. She is not without the feeling—perhaps not wholly without the faculty—of a poetess. But "Rachel," it appeared, with its obvious improbabilities, with its unjustified departure from important facts, with its unrelieved and uninspired dolefulness, was not among the successes of this young and ambitious writer. The thing is a dialogue between the tragedian and her attendant, Rose (the pretty Miss Aylward, who had a monstrous bad cold). It is nearly all of it in the tragedian's hands—in other words, much is in reality monologue. Miss Laura Villiers was either well made-up or is by nature fitted to represent a person of Rachel's colouring and physique. And her "business"—I do not use the word technically—is thoroughly known to her. She has served an apprenticeship, and has no signs whatever of want of intelligence. Beyond that—having seen, as I said, but half of the performance—I will not venture to go.

Then came "The Ballad Monger"—to which, as I read lately in a newspaper for the educated, we are indebted (along, indeed, with *Quentin Durward*) for our knowledge of Louis XI. One would have thought that there had also been Casimir Delavigne—that he would have distinctly counted—he and his verse to begin with: he secondly, and the English adaptation of his play that Mr. Irving has appeared in so often during so many years. But no—that had been forgotten. None the less, however, is it pleasant to praise, and delightful to see, Mr. Walter Follock's and Mr. Besant's adptn of the "Gringoire" of De Banville—to "The Ballad Monger" we do undoubtedly owe much. And it was a good performance on Wednesday week. No one was ill placed; no one quite inadequate. Mr. Tree as Gringoire, admirable; Mrs. Tree, with no deep feeling, perhaps, in the tones of her voice, but full of tact, and quietly graceful—picturesque, unquestionably. Then there was Mr. Brookfield as Louis XI. A little bit of character-acting of singular neatness: a performance with a vein of sly humour, and devoid of that particular fault which besets Mr. Brookfield most particularly—a tendency observable in some of his parts to be immediately effective at all costs: to be telling, sometimes, rather than to be true. Mr. Allan, Mr. Hargreaves, and Miss Charlotte Morland too: no one was bad.

But the surprise of the afternoon was Gilbert's "Comedy and Tragedy"—rendered as it was, in its principal part, Clarice, by Miss Julia Neilson. The lady had, I believe, played the part before. If so, it must have been while she was yet quite in her immaturity. I had myself only seen Miss Mary Anderson in the character, and in comparison with Miss Neilson Miss Anderson had been as ice. Never probably before last Wednesday week had even the fairly experienced playgoer realised how much was in the part—how much was in the piece. The interest need not flag for a minute. The part, though performed within narrow limits of time, is, in compass of emotion, a great one. There is

the opportunity—nay more, the demand—for subtlety in it. And there is the extreme of wild hysterical comedy, and the obligation on the part of the actress to sound the depths of the expression of dread. Miss Neilson, though she did not give us a performance finished with the imperceptible finish of ease, gave us one that was full of very unusual strength and of charm. Flexibility, if she did not absolutely attain it that day, was, she showed, clearly within her grasp. A splendid physique—a *beauté* essentially *de théâtre*: essentially available, every bit of it, upon the boards—was the greatest of helps to her; and she understood thoroughly what to do with it, and was in action admirably dramatic. Somewhere or other it has been said of her, by a professional critic, that she more or less exaggerated. I do not think so. For my own part I gave thanks for a performance large and ample—with a certain *souffle* in it; "the large utterance of the early gods," not the restricted performance of the comedians of the drawing-room. The success was frank and unmistakable; and Mr. Gilbert's early belief in Miss Neilson is amply justified, albeit the actress may not yet be a quite finished or quite independent artist. She will probably go far. And meanwhile at the Haymarket, as the heroine of somewhat violent romance, or of more or less pronounced melodrama, she will be not only "acceptable"—the word is a cautious one; but invaluable—the word has more pluck in it. Mr. Lewis Waller seconded Miss Neilson fairly well as the Regent of France; and Mr. Fred. Terry, with pleasant presence and commendable clearness of enunciation, was an engaging young husband. The other parts are very minor ones, and nothing in their performance invites my comment.

FREDERICK WEDMORE

### DR. TODHUNTER'S PASTORAL AT BEDFORD PARK.

FOR several nights last week the little theatre at Bedford Park was crowded with the appreciative audiences who came to witness Dr. John Todhunter's *Pastoral*, "A Sicilian Idyll." It is pleasant to find that a play of this kind can exercise so much attraction in days when art—and especially, perhaps, the dramatic art—tends so much to become a form of nervous excitement. Dr. Todhunter has caught the true Theocritean spirit in this charming *Pastoral*. There is passion in it, there is thought, there is interest of character and of plot; but everything is strictly subordinated to grace—every thing comes to us through a medium which subtly alters the stern or exuberant outlines of reality to delicate forms of rhythmic beauty.

The plot is as follows: Daphnis, a shepherd, loves Amaryllis, a proud maiden who despises love because the commoner natures around her cannot fulfil her lofty ideals. He makes a confidante of the friend of his love, Thestylis, who pleads his cause with Amaryllis, but in vain. Then one Alcander comes on the scene, a shepherd from a distant region, who has heard of the beauty of Amaryllis, and whose heroic and ardent nature is fired by the thought of winning the pearl of womanhood. He finds Amaryllis, woos her in imperious fashion, and on being disdained snatches a kiss by violence and leaves her, with the words:

"I am your fate, remember, and you mine." An interval of three days is supposed to

elapse, and then the second scene shows us Thestylis in conversation with Alcander. The latter is tormented with shame and self-reproach for his rude treatment of Amaryllis, whom he now loves with a passion which has entirely tamed his audacity. Daphnis, who has been captivated by the sympathy and sweetness of Thestylis, is now seen approaching; and Thestylis, with artful coquetry, makes Alcander pretend to woo her, and sends him off to fetch her an offering of love. The effect on Daphnis is all that can be desired; but this mock wooing is also witnessed by Amaryllis, whose heart has been conquered by the rough manhood of Alcander. She feels herself humiliated and slighted, and seeks revenge by performing a midnight sacrifice to Selene, whose aid she implores in an incantation like that of the beautiful sorceress in Theocritus:

"Hear me, Selene, for to thee I sing!  
Calling on thee by thy most dreadful name,  
Hecate; thou who through the shuddering night  
Pacest where black pools of fresh-offered blood  
Gleam cold beside the barrows of the dead;  
Dread goddess, draw him dying to my feet!"

"Hear me, Selene, for to thee I sing!  
The deep moans of thy coming, and the pines  
Murmur and shed their pungent balm; scared  
wolves

Howl in the glens, and dogs, with bristling hair,  
Whine as thou standest in the triple way;  
Dread mother, draw him dying to my feet!"

"Hear me, Selene, for to thee I sing!  
Around this bowl I have tied in scarlet wool  
Witch-knots against Alcander. Let him feel  
As many pangs in his false heart, who kissed  
My lips in mockery and disdains me now:  
Dread goddess, draw him dying to my feet!"

"Hear me, Selene, for to thee I sing!  
I cast this barley on the fire, and say:  
'Even so I scatter strong Alcander's bones!'  
I fling these laurel-leaves upon the fire,  
And say: 'So let his flesh be shrivelled up!'  
Dread mother, draw him dying to my feet!"

"Hear me, Selene, for to thee I sing!  
I love him, I love him, him who loves me not,  
And that is shame. O, turn his heart to me,  
Or smite him dead, and let me die with him,  
And hide me in the grave from my own scorn.  
Dread mother, draw him only to my feet!"

The spells do their work, and Alcander is brought in helpless and dying. Amaryllis, smitten with compassion, undoes her enchantment even before the explanation which finally unites the lovers; and the scene closes with a chorric song.

The parts of Alcander and Daphnis were taken by amateurs—Mr. H. M. Paget and Mr. "John Smith"—whose want of professional training was hardly to be detected, except by the unusual refinement and appreciation with which they delivered Dr. Todhunter's delicately-modulated verse. Miss Linfield's delivery was not quite so good, yet she made a very charming Thestylis, and her dance in the vintage festival was admirable. But the honours of the performance certainly belong to Mrs. Emery, who acted the part of Amaryllis with a depth of poetic feeling which realised to perfection the intention of the character and the piece. The moonlight scene in which she pronounces the vengeful incantation to Hecate was one not easily to be forgotten.

It may be added that one more performance is to take place—a matinée at 3 p.m. on Saturday, May 17.

T. W. R.

#### STAGE NOTES.

MR. HENRY IRVING is finishing the season at the Lyceum with a short round of revivals. He is playing "Olivia" and "Louis the Eleventh"—or rather he will be performing the latter piece next week. The small part of

the heroine of "Louis the Eleventh"—but a heroine she really can hardly be called—is to be played by Miss Coleridge; while, in "Olivia," the public has the advantage of seeing both Miss Ellen Terry and Miss Annie Irish.

WE were unable to be present at the performance of "The King and the Countess"—an episode from "Edward the Third"—on the day curiously chosen—the private view day at the Royal Academy. But we understand that, as is likely to have been the case with a piece rehearsed under the direction of Mr. Poel, the performance was one of unusual smoothness and appropriateness; while, as regards the individual performers, it would seem that both Miss Mary Rorke and Mr. Rawson Buckley greatly distinguished themselves. May we entreat Mr. Poel to take steps to repeat, as speedily as may be, a performance alike bold and interesting, and in appointing the date of it to have a little tolerance for those weaker brethren who are not above liking to see pictures and to talk to people. Seriously, the "episode" must be done again.

#### MUSIC.

GLUCK'S "ORPHEUS" AT CAMBRIDGE.

In the opera "Orfeo ed Euridice," produced at Vienna in 1762, Gluck commenced the revolution which he sought to effect in dramatic music. Abuses had crept into Italian opera, and for this vain singers and too compliant composers were responsible. His preface to the score of "Alceste" may be regarded as the foundation-stone of the modern musical drama. It is now more than a hundred years ago since Paris was so excited about Gluck's reformations and about the works in which he sought to put his art-theories into practice. His operas are seldom performed now; and, indeed, "Orpheus" has not been given on the stage in London since the year 1860. Was Gluck overpraised by his contemporaries, and is the present neglect an equal excess in the opposite direction? We should feel disposed to give a negative answer to both these questions. Gluck was a deep thinker and a bold doer, and it would be difficult to award him too great praise. It would be absurd to deny that he did occasionally make concessions to popular taste; but at Paris he was surrounded by difficulties, and it is extraordinary how little he yielded to temptation. In the first act of this very opera we have an instance of surrender. Legros, the famous tenor, who sang the part of Orpheus at Paris, probably accepted the rôle on condition that he should have a showy song. This is the only way in which we can explain the Aria "Amour, viens rendre à mon âme." This piece, by the Italian composer Bertoni, is utterly at variance with the rest of the music. Although included in the full score published at Paris in 1774, Dr. Stanford wisely omitted it in his Cambridge performance. The present neglect of Gluck may easily be accounted for. Times have changed. Since Gluck we have had Mozart, Beethoven, Weber, and Wagner; and besides, marked improvements have been effected in the constitution of the orchestra. Certain trained musicians may be able to a certain extent to attune their ears to the strains of the past, but the public are incapable of such adjustment: hence Gluck is no longer popular.

The version of "Orpheus" followed at Cambridge, where the play was produced under the direction of Dr. Stanford on Tuesday evening, was that of Dr. Dörfel. This able musician compared the two published scores known as the "Italian" and "French," and probably consulted also the version prepared by Berlioz, when the work was revived at Paris in 1859.

The overture, which we believe was omitted or replaced by another one at the Paris revival, is not interesting. The overture to "Iphigenie en Aulide," proves to us that Gluck could, when so disposed, write one preparing "the spectators for the character of the piece they are about to see." In the first act the chorus of the mourners around the tomb of Eurydice is sombre, and the grouping on the small stage at Cambridge was good. The simple recitatives and aria for Orpheus were sung by Mrs. A. Bovill, who is an amateur; and it was soon evident that justice would not be done to this important part. The graceful songs for Eros were sung with fair success by Miss Margaret Davies, who looked well in the part. The second act of "Orpheus" is often quoted as Gluck's masterpiece. The Choruses of Furies at the gates of Hades and the intervening recitatives of Orpheus are highly dramatic. The Dance of Furies was played as an entr'acte. The scene in the Elysian Fields with its lovely Ballet airs, solo, and choral music, is most impressive. Mrs. Hutchinson, was the Eurydice, who sang with taste, but her voice was not in the best order. Considering the smallness of the stage, the Furies were fairly appalling, and the Blessed Spirits looked well "amidst the shadowy an'rank bowers. The third act, in which Orpheus and Eurydice return from Hades, was on the whole carefully rendered. The Ballet music at the end of the opera, which Gluck wrote to meet the requirements of the Parisian stage, was properly omitted.

The English words used were those of Mr. Henry F. Chorley, with certain modifications. Dr. Stanford deserves praise for the care and intelligence with which he conducted. The play was to be given every day this week.

J. S. SHEDLOCK.

#### RECENT CONCERTS.

AN ORCHESTRAL SUITE, "SCENE VENEZIANE," written by Signor Mancinelli, was the novelty at the fourth Philharmonic Concert on May 8. The composer has pictured in tones a tale of two lovers. They meet amid the revels of a Venetian carnival, where noisy jesters and tender lovers naturally form elements of contrast. The movement is clever and well scored. The love-music of the Adagio is pleasing, though its beauty may be only skin-deep. The Scherzo, representing the flight of the lovers, is short and taking. This movement was much applauded; but the composer might have saved the lovers the trouble of a second flight. The Gondola movement and the "wedding" Finale are not, in our opinion, equal to the earlier sections of the work. The composer, who conducted, was received with much enthusiasm. The Suite is bright and pleasing, but at a Philharmonic Concert one expects something more important. Mr. Leonard Borwick, a young pianist, pupil of Mme. Schumann, made a first appearance. His reading of Schumann's Pianoforte Concerto was, as one would expect, nearly in all points like that of his respected teacher. It would be difficult from a single performance to judge exactly of Mr. Borwick's individuality as a player, but he undoubtedly possesses gifts of a high order. He has a sympathetic touch, excellent mechanism; and he seems able and willing to work for art rather than for self. At the close of the performance he was recalled three times. He likewise played Brahms's Rhapsody in B minor with much passion and power, and Rubinstein's Etude in C with neatness and skill. The Overture, "Leonora," No. 3, was admirably played under the direction of Mr. F. H. Cowen. Miss Macintyre sang "O Peaceful Night," from Mr. Cowen's "St. John's Eve," and "Dove sono." There was a want of classic simplicity about her rendering of the latter song.

M. Paderewski, a Polish pianist, who comes to us from Paris with a great reputation, gave the

first of four recitals at St. James's Hall on Friday afternoon, May 9. If this artist did himself full justice on this occasion, we cannot understand the fuss that has been made of him. He has good technique, but there are many pianists now before the public of which this can be said. M. Paderewski played Schumann's "Fantasia" Op. 17, in a noisy and jerky manner. In some pieces by Chopin he tried to display his individuality at the expense of the composer; the "Nocturne" in B (Op. 62, No. 1), was, however, beautifully rendered. With his own compositions he was naturally more successful; but they are more showy than solid. He ended with Rubinstein and Liszt. He is a virtuoso player, but apparently not of the highest order. He has strong fingers, and, at times, makes tyrannous use of them. Not satisfied with this, he makes liberal use of the soft pedal in soft passages, so as to produce striking effects of contrast. If M. Paderewski will only give up trying to astonish, he may please; for he certainly feels what he plays. He ought to interpret the great masters with the simplicity and reverence which become all true artists.

Mme. Theresa Carreno gave a pianoforte recital at Prince's Hall on Saturday afternoon. Her reading of Beethoven's Sonatas Appassionata was, on the whole, a good one. There was not enough repose about the middle movement, and in the finale the passage before the return of the principal theme was unduly drawn out. In some Chopin solos the lady proved that she could overcome the technical difficulties, but her reading of the music was anything but poetical. Mme. Carreno is essentially a virtuoso player, and it was in pieces by Liszt that she astonished her audience. Her technique is exceedingly fine, and her power immense. Her performance of the Paganini-Liszt "Campanella" Etude was remarkable.

On the same afternoon the Bach Choir

gave a performance of Brahms's "Requiem," followed by Dr. Stanford's "Revenge." We were only able to hear the latter work, to which, in spite of the hard work they had gone through, the Choir did justice.

The first Richter concert was held at St. James's Hall on Monday evening. The eminent conductor was received with great cordiality. The programme opened with the "Meistersinger" Overture. Schubert's unfinished Symphony was wonderfully played. Had the tone of the strings been equal to that of the Philharmonic orchestra, it would have produced a still more powerful impression. The "Parsifal" Prelude was followed by Liszt's "Rhapsodie hongroise" No. 3. The latter is a characteristic and effectively scored piece, but it is quite out of place immediately after the Prelude just named. Beethoven's Symphony in C minor concluded the concert, and the performance was in every way satisfactory. The hall was crowded.

Mme. Adelina Patti made her first appearance since her return from America at Mr. Kuhe's concert at the Albert Hall, on Wednesday evening. The prima donna, of course, attracted a large audience, and sang familiar songs with her usual success; but—and this deserves special notice—no encores were accepted. Mr. Sims Reeves was unable to appear. Mr. Iver McKay sang the tenor part in the "Miserere" duet from the "Trovatore." Mme. Patey sang "Che Faro," and for an encore one of Schumann's songs. Miss Kuhe played Mr. Wingham's Concert Caprice. The orchestra was under the direction of Mr. Cusins.

#### MUSIC NOTES.

THE Letters from Wagner to Uhlig, Fischer, and Heine, recently issued by Breitkopf and Härtel, are being translated into English by J. S. S., and will be published by Messrs. H. Grevel & Co.

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